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CARL MARIA VON WEBER AND THE "FREISCHÜTZ" PREMIÈRE.

BY ARTHUR M. ABELL.

Ninety years ago, June 18, 1821, Berlin witnessed one of the most memorable operatic events in the history of music—the premiere of the "Freischütz." It was a memorable event not merely because of the immense success of the opera, but chiefly because the "Freischütz" marked the beginning of a new operatic era. With this work Carl Maria von Weber had founded the German romantic opera. Prior to 1821, Italian opera had reigned for the most part in Berlin. King Friedrich Wilhelm III, a monarch wholly lacking in physiognomy and strength of character, had followed in the footsteps of his predecessors, King Friedrich Wilhelm II and Frederick the Great, and had burned incense on the altars of sunny Italy's muse. It was he who had brought Spontini to Berlin as chef d'orchestre, and that in the face of strong opposition on the part of Count Carl von Brühl, the Intendant of the Berlin Royal Opera. Brühl had favored the appointment of Weber, but the King had heard the Spontini operas in Paris and he was delighted by their superficiality and brilliance. Spontini as an orchestra leader was really nothing more than a distinguished amateur; he had not even thoroughly mastered the technique of conducting, but he had an eye and ear for effect and that was all that counted with him, so he was just the man to succeed with a shallow nature like Friedrich Wilhelm III. Spontini, after

and curiously enough, on the 18th of June, the day of the "Freischütz" premiere five years afterward, he produced with remarkable success his musical setting of Theodore Koener's "Freiheitslieder," "Leyer und Schwert" and his cantata, "Kampf und Siege." This was in commemoration of the victory over Napoleon at Waterloo, just one year

Spontini's "Olympia" was brought out, after forty-two rehearsals under the personal direction of the composer. The opera scored a big external success, but it was soon to be put in the shade and, in fact, entirely driven from the boards, by Weber's chef d'oeuvre. As a conductor, Weber impressed the musicians of the orchestra at the very first rehearsal. In fact, as a conductor quite as much as a composer, Weber was diametrically opposed to Spontini. The latter was tyrannical at rehearsals and the musicians had no great respect for him, because of his limited knowledge of the art of conducting. Weber, on the other hand, was mild, genial, encouraging, full of enthusiasm and a supreme master of the baton. The musicians felt this immediately and when, during the first rehearsal, while explaining how he wanted a certain passage played, he took the violin out of the hands of the concertmaster and played it himself by way of illustration, the hearts of the entire personnel of the orchestra went out to him and from that moment on they not only respected but loved him.

The Intendant, Count von Brühl, saw to it that Weber had the very best singers among the personnel of the Royal Opera. Carl Stümer, with his agreeable tenor voice, made an excellent Max, Caroline Seidler was an ideal Agathe, Johanna Eumicke was a delightful, mobile Ann-



CARL MARIA VON WEBER.

before. Friedrich Wilhelm III was present and he spoke warm words of congratulation to Weber, saying that he was deeply moved and that he would like to hear these works performed again.

It was at this time that Weber turned his eyes toward the first conductor's post at the Royal Opera in Berlin, but although he had a powerful ally in the Intendant, Count von Brühl, the King would not agree to Weber's appointment. Not long after this Weber accepted the position of first conductor at the Dresden Royal Opera, which post he held up to the time of his death in 1826. He had some difficulty in obtaining even this position, since the authorities at Dresden considered his demand for 1,500



COUNT CARL VON BRÜHL.

Friend of Weber and Intendant of the Berlin Royal Opera at the time of the "Freischütz" premier in 1821.



GASPARO SPONTINI.

Conductor of the Berlin Royal Opera under Friedrich Wilhelm III, who prevented Weber's appointment.

being appointed first conductor of the Berlin Opera, of course, gave his chief attention to the production of his own works. They pleased seventy years ago, and even such a keen, analytical, historical critic as E. T. A. Hoffmann praised Spontini's "Olympia" to the skies, calling him "exalted master of tones," "the Arion of our times," etc.

But Spontini's name long since has been forgotten and the dust and cobwebs have not been brushed away from his opera scores for decades, powerful personage though the Italian was in Berlin, in 1821, when Carl Maria von Weber came over from Dresden to conduct the rehearsals to his "Freischütz." This was not the great composer's first visit to the Prussian capital; as early as 1812 he had scored a rousing success here as a pianist. At that time he made many friends in Berlin. He was a frequent guest at the house of the banker, Beer, the father of Giacomo Meyerbeer. Beer's house was then a center of social and artistic Berlin and there Weber met Zelter, the director of the Singakademie and Prince Radziwill, a famous amateur musician and the first composer who set Goethe's "Faust" to music, as well as many other notabilities. It was at the instigation of these influential friends that Weber's opera "Sylvana" was first introduced to Berlin. Four years later, in 1816, Weber returned to Berlin again



E. T. A. HOFFMANN.

The fantastic writer, friend of Weber and Spontini.

fulden salary much too high. Just before settling down in Dresden, Weber married Caroline Brandt, the distinguished singer, who proved to be a loyal and loving wife and a valuable helpmate to him.

On May 4, 1821, Weber came to Berlin to begin the rehearsals of the "Freischütz." Ten days later, on May 14,

chen and Blume, the leading bass sang and impersonated the part of the villain Caspar with splendid effect. The novelty had been thoroughly prepared; through the musicians in the orchestra some of the most popular melodies had become known before the night of the premiere, and they had pleased without exception; so on the eventful 21st, the seating capacity of the New Royal Play House was taxed to its utmost. For he it here mentioned that the "Freischütz" premiere did not occur in the Royal Opera House itself, but in the New Royal Play House, Count von Brühl having reserved the "Freischütz" as the work with which to dedicate this new temple of the muses.

There was great, though suppressed, excitement in the auditorium, for expectations were very high. A lesser work than the "Freischütz" would probably have called forth a demonstration against Weber, for Spontini had a host of friends and admirers in Berlin and they were all present. But the beauty and spontaneity of Weber's music, his new and effective treatment of the orchestra, the dramatic situations on the stage made an immediate and strong appeal and friends and foes alike were carried away. The success of the novelty was enormous and Weber instantly became a hero. Everyone present felt that at last a great opera for the people had been created—that a new era had begun. Weber was cheered and lion-

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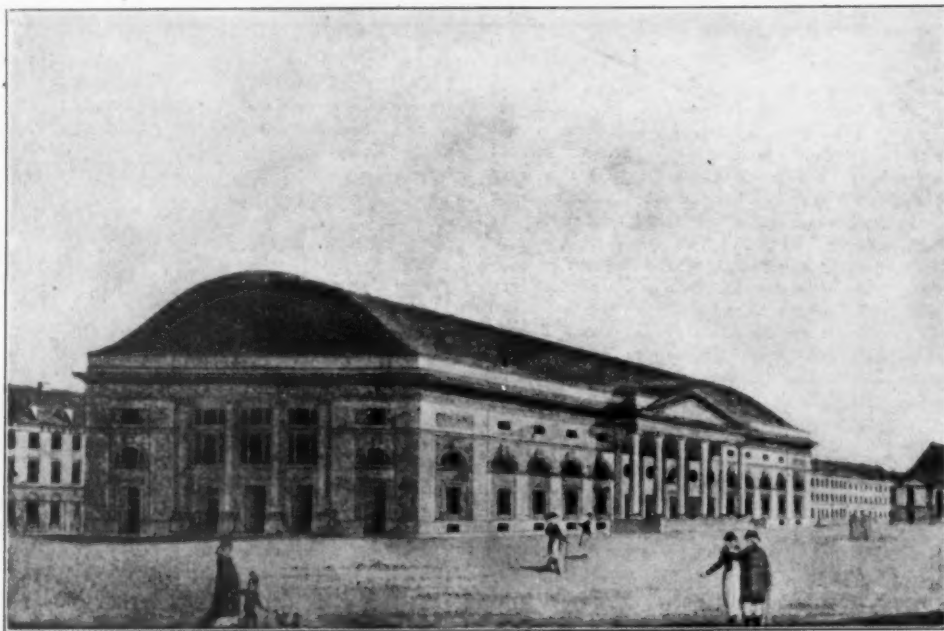
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ized as no composer had ever been before in Berlin and his appointment as conductor of the orchestra now seemed assured.

But the enthusiasm of the auditors went just a bit too far. Someone threw a quickly improvised poem on the stage, eulogizing Weber and disparaging Spontini. This well meant but ill-advised outburst of enthusiasm sealed Weber's doom, so far as the Berlin position was concerned, for Spontini was mortally offended, and as his power was still great with the King, he prevented Weber's appointment, notwithstanding the tremendous success of the "Freischütz." After the performance, a banquet was given in honor of Weber and his wife, in which many distinguished people participated. Weber was feted and toasted

produced by every stage of importance in Germany the following season; and its melodies soon became world famous. Spontini was compelled to witness the ever increasing popularity of Weber, while his own works gradually disappeared from the stage.

Probably no opera ever was received with such immediate acclamation on the part of both public and press as the "Freischütz." One needs only to think of the fate of such later favorites as Mozart's "Don Juan," Wagner's "Tannhäuser," Gounod's "Faust," Bizet's "Carmen," to realize the difference; these works, as a matter of course, later attained to an immense popularity, but Weber's "Freischütz" became popular at a bound, nor has it lost its hold upon the public during nearly a century. No one who has



THE OLD ROYAL PLAY HOUSE OF BERLIN.
Erected in 1821, where the premier of Weber's "Freischütz" occurred.

among others by E. T. A. Hoffmann, but the composer could not shake off the depression caused by the knowledge that the unfortunate poem had ruined his chances for Berlin, and the cup of joy in this greatest triumph of his life was mixed with bitterness. But the "Freischütz" proved to be, by all odds, the most successful operatic novelty ever brought out in Berlin. It was given eighteen times within a brief period in Berlin itself, while it was

not lived in Germany and become thoroughly imbued with the German spirit can realize what a hold Weber's melodies have upon the people. I knew personally one old gentleman in Weimar who had heard the "Freischütz" 108 times. Heinrich Heine, in his "Letters from Berlin," prophesied the unprecedented popularity of certain tunes from the "Freischütz" in his own inimitable way.

(To be concluded next week.)

MUSIC IN COLUMBUS.

COLUMBUS, Ohio, July 15, 1911.

The teachers' recitals filled up the month of June, many of them given in public halls before large audiences. Among the most charming of the season, which were as interesting and artistic as the average concert, were those of Rosa L. Kerr, Frances Houser Mooney, Ella May Smith and Mrs. Wilbur Thoburn Mills. Other teachers who gave public and semi-public recitals of superior merit by pupils were: Herman Ebeling, Burton DeWitt, Alfred Preston, Alfred Rogerson Barrington, Emma Ebeling, Anne E. Skinner, Effie Nicholas, Ethel Harness, Emily McCallip and Miss Crosby. Columbus has a large number of teachers of piano, voice, violin and organ. Many of them present their pupils monthly or quarterly instead of having a final June event, which marks a promotion period to a higher grade. The serious study of the art in the city is most gratifying.

The Wallace Collegiate School for Girls and Conservatory of Music has just issued its preliminary announcement. The new school will be at 82 Jefferson avenue. This is an especially fine location right on a beautiful small oval park, which makes a most inviting outlook. It will be a boarding and day school, the principals to be Luella Margaret and Virgilia I. Wallace. The faculty of the Conservatory will consist of Rebecca Alice Rich, director, graduate student of New England Conservatory and pupil of Josef Lhévinne. Miss Rich will teach piano, harmony and history of music. Emily Church Benham will be the assistant teacher of piano. Miss Benham is a pupil of Frances Houser Mooney and Josef Lhévinne, piano, and Edgar Stillman Kelley, harmony. Virgilia I. Wallace will be at the head of the vocal department. She has been a student of the Conservatory of Music at Wooster University, Broad Street Conservatory of Philadelphia; Herbert Willur Green, New York, and two years with Frank King Clark in Paris. Mrs. Wilbur Thoburn Mills, organ, is a member of the American Guild of Organists and organist at Broad Street Methodist Church. Anne De Milita, harpist, will teach that instrument. John Betts Goodall, pupil of Theodore Spiering

and Michael Press, of Berlin, and Stephen Suchy, of the Sevcik School of Prague, Bohemia, will teach violin. The school is preparing to start off well, and has secured eminent teachers for its collegiate and post graduate courses. The school and conservatory open Tuesday, September 12.

Grace Hamilton Morrey has returned to Columbus after a year of musical study and triumph in Berlin. Mrs. Morrey will concertize and resume her piano classes in the early autumn.

Anna and Joseph Broeckhoven, teachers of piano and violin, gave a charming recital at the Chamber of Commerce Friday evening, June 30, for the benefit of the Ross Guild. The performers were all pupils of Anna and Joseph Broeckhoven.

Rosa L. Kerr, one of the foremost teachers of piano in Columbus, has decided to take a twelve months' vacation. Miss Kerr is a teacher of unusual gifts, having not only a profound knowledge of her chosen art, but has fine literary and classical attainments which have singularly well fitted her to be an excellent teacher.

Mr. and Mrs. Reginald L. Hidden, violinists and teachers, of 789 Franklin avenue, have gone to the Pacific Coast to be absent until fall.

Mrs. A. Kullak-Busse, lyric soprano, will be located in New York after September 1. Professor Busse has accepted a position in the German department of the University of New York—our Ohio State University losing what the University of New York gains—an eminent pedagogue. Mrs. Busse is a granddaughter of that distinguished teacher and composer, the late Theodor Kullak, of Berlin. She has studied widely, is a pupil of Lilli Lehmann among others and is a fine teacher as well as a concert, church and drawing room singer of high merit. Professor and Mrs. Busse leave many admirers and friends in Columbus.

E. M. S.

English Laudation for Harold Bauer.

Harold Bauer is one of the pianists residing in Europe who has won universal esteem in all countries. He is as popular in England as in France and Germany, and the same popularity exists for him in the United States. In England, particularly in recent years, musicians and critics have lauded the Harold Bauer programs. A Bauer piano recital is an educational event as well as an artistic treat and against such a combination, nothing remains to be said but join the army of Bauer admirers. Some more London and Liverpool press notices follow:

Newly returned from a tour in America, which has brought him many fresh laurels, Harold Bauer gave on Saturday afternoon at Bechstein Hall his first recital this season. There was no sign that his travels had done him any harm; on the contrary, the greatly gifted pianist seemed in the best of health, and he once more gave a convincing demonstration of artistic strength. To Schumann's "Kinderscenen" more than one of last season's notable recital givers devoted attention, and this melodious work was heard again on Saturday, when Mr. Bauer addressed himself to the poetic side of the music with marked success. His playing, indeed, was most sympathetic and pleasing. With what force Mr. Bauer can deal with certain examples amateurs know full well, but in his performance of Schumann's "Toccata," while exercising judicious restraint, he managed to give a brilliant performance of that seldom played piece. Earlier in the afternoon the English pianist had won his audience's warmest compliments by means of his masterly interpretation of Brahms' "Walzer," and subsequently he exhibited the highest qualities of technic allied to refinement of feeling in his performance of a group of solos by Chopin. The selection comprised the impromptu in A flat, polonaise in E minor—set forth in a particularly fine and telling manner—mazurka in F sharp minor, and etude in A minor (op. 25, No. 11). Mr. Bauer also included in his program Schubert's charming impromptu in G flat (op. 90), Mozart's sonata No. 6, in F—the tender adagio in which was beautifully played—and pieces by Liszt and Weber.—London Telegraph.

With Harold Bauer's recital on Saturday afternoon the autumn musical season virtually opened, and if all the concerts which the next few months will bring with them were to prove as delightful as his there would certainly be no cause whatever for complaint. There is in Mr. Bauer's playing an element which is lacking in that of any other pianist of the day. Others may equal him in technic and in intellectuality, but none combine those elements with sheer life so sympathetically as does he. He enjoys the music that he plays as thoroughly as does M. de Pachmann himself, though he makes less fuss about it, while his comprehension of its inner meaning is far deeper than is that of the volatile Pole. There is in his interpretations no groping in the dark. He obviously makes up his mind exactly how every work ought to be played, and so fine is his technic, and so strong is the bond of sympathy that he can create between himself and his hearers that he can make them feel precisely as he feels. Of course, there are two sides to all questions, and it is possible that everyone may not agree entirely with all his interpretations. But he is invariably thoughtful, clear sane and consistent, while he is for the most part very little short of inspired. His readings of Brahms' waltzes, Schumann's "Kinderscenen" and toccata, Mozart's sixth sonata and a Chopin group on Saturday fell very little short of perfection, and never have we heard the spirit of the music more wonderfully realized.—London Globe.

An audience of considerable dimensions assembled in the St. George's Hall on the evening of January 11, when a program of great interest was discussed by Harold Bauer, who is a pianist of the first rank. In addition to a spacious technical equipment he brings to bear an unmistakable individuality and a certain contemplative attitude, so to speak, that invests his playing with just sufficient apparent spontaneity to suggest the idea that the player is evolving the music from his own initiative and not acting as the exponent of the ideas of others. This was especially noticeable in the course of Schumann's "Fantasiestücke," which was not only a masterly display of technic, but illuminated by the light of interpretative genius. The audience was so impressed by the effort that a very cordial vote of thanks was accorded to Bauer, who returned to the instrument and gave a delicious rendering of Mendelssohn's E minor scherzo. Schubert's impromptu in A flat and a group of Chopin items, including the E flat minor polonaise, were effective contrasts, and Saint-Saëns' difficult "Etude en forme de Valse" was an object lesson in advanced mechanical dexterity. There can be no doubt as to Bauer's title to rank with the best living masters of the piano, and he is evidently a musician and thinker of unusual capacity.—Liverpool Standard.

During the past year Liverpool amateurs have had opportunities of renewing their acquaintance with Bachhaus, Busoni and Bühlig—those three "busy B's" of the keyboard—and now a fourth is to be added to the alliterative trio in the person of Harold Bauer, regarding whom a brief sketch appeared in last week's Porcupine. The program submitted by this prince of pianists on Monday evening in St. George's Hall commenced with a very thoughtful and strong reading of Beethoven's F minor sonata, known as "The Appassionata," its varied moods being realized in a manner that at once demonstrated the fact that, quite apart from enormous technical capacity, Bauer is a pianistic orator of great ability. This faculty was further emphasized in the course of Schumann's "Fantasiestücke," giving one the impression that the music was being composed on the spot, so apparently spontaneous was the player's manner in the eight fanciful sketches forming this striking piece. In response to the prolonged and insistent applause he was obliged to return to the platform, and gave a delightful rendering of Mendelssohn's E minor scherzo. Chopin was represented by the impromptu in A flat, the seldom heard polonaise in E flat minor, the famous berceuse and the second A flat waltz. Bauer's tempo in the case of the berceuse was slightly in excess of tradition, but he treated it in the spirit of the title, and not as a mere specimen of finger play. Schubert's impromptu in A flat was admirably handled, and the concluding piece, Saint-Saëns' "Etude en forme de Valse," was a miracle of executive wizardry.

A large and appreciative audience, leavened by many of our local clavierian experts, followed this remarkable display of virtuosity with keen attention, and judging from the encouraging attendance it is not improbable that a return visit may be arranged for in the near future. A good story was told to me by John Lawson regarding Bauer's talent as a violinist, which instrument was the pianist's first choice. He has been giving recitals in conjunction with Fritz Kreisler, and the other evening at Nottingham, after a brilliant per-

formance of Beethoven's "Kreutzer Sonata," the applause was protracted to such an extent that the twain reappeared, exchanged instruments, and repeated the finale. Such a feat is, perhaps, unique in the annals of high art, and says much for the versatility of these richly endowed men.—Liverpool Porcu, inc.

Gruppe Plays in Birmingham, England.

Paulo Gruppe, the Dutch-American 'cellist, has been one of the stars of the musical season in London and now that the season is nearing its close, the artist will arrange for a tour in Holland and then another tour in Germany. Notices have been published during the past two months, which chronicled the success of Mr. Gruppe at two recitals in Bechstein Hall, London; a concert at Queen's Hall, and numerous "at homes." The following extracts refer to Mr. Gruppe's performance of the Schumann concerto, with the London Symphony Orchestra (under the direction of Landon Ronald), at a brilliant concert in the Theatre Royal in Birmingham, England:

The novelty of the evening was Schumann's concerto for violoncello and orchestra in A minor, op. 129, a work but seldom heard on account of its enormous technical difficulties for the solo instrument. It consists of the usual three movements, the middle section being a kind of romanza, a short cantabile movement of melodic beauty. The first and second movements hardly give the performer breathing time. It needs an exceptionally equipped violoncellist to master its intricacies alone. Fortunately its exposition was left to a remarkably gifted young artist, the Dutch-American violoncellist, Paulo Gruppe, son of the celebrated Dutch painter, Herr Gruppe, of The Hague, and pupil of Senor Casals, of Paris, and others. One certainly has rarely heard a performer of such magnitude, such surprising and finished technical ability, for whom apparently no difficulties exist. He not only showed perfect command over the instrument, but he also proved himself to be a born musician. The tone he produced from his magnificent Guarnerius cello was broad and rich, and even in the most brilliant passages not a note was lost.—Birmingham Daily Mail, June 29, 1911.

Landon Ronald's devotion accomplished much last evening, and long and loud plaudits rewarded him at the close. The cello concerto approved Paulo Gruppe a very fine artist indeed.—Birmingham Daily Post.

Organ Recitals by Dr. J. Fred Wollé

Dr. J. Fred Wollé recently gave an organ recital in the historic old Moravian town of Salem, N. C., first settled by the pioneers of this church, in 1753. The musical atmosphere of the quaint old town is similar to that of Bethlehem, Pa., where the Bach festivals were first held.

Dr. Wollé was tendered a complimentary sacred concert by the members of the Salem Band, an organization of seventy musicians, consisting of five B flat basses, five E flat basses, nine tenors, ten altos, three flutes, fifteen clarinets, two baritones, twenty-one cornets. A portion of the Moravian Easter music, together with a number of the old German Chorals, composed the greater part of the program which was rendered on the campus of Salem College, the oldest college for women in the South.

On the evening of July 11, Dr. Wollé gave a recital in Johnstown, Pa. The following notice is from the Johnstown Democrat of July 12:

A notable event in musical circles in Johnstown was the superb organ recital in the Franklin Street Methodist Church last evening by J. Fred Wollé, of the University of California. Every seat in the church was filled, the audience being one of such fashion as Johnstown assembles alone for important musical events.

That Mr. Wollé is a complete master of the big organ was evident from the first number. He at once caught the closest attention of his audience and held it throughout the evening. The program was classical, but not so severely so as to lose interest.

Dr. Paul Brun's Method.

The following criticism is on the singing of Dr. Paul Brun's vocal class:

In the Blüthnersaal, Dr. Brun's School of Singing gave a recital on Thursday, with the aid of the Blüthner Orchestra, in which a variety of effects were aimed at. A young singer, Margaret zur Nieden, rendered evidence, in songs by Brahms, of remarkable musical feeling, which "was noticeable both in the good taste shown" in the use of her fresh voice and in her delivery. Arthur Schwarzbach also produced a good impression, with his melodious and carefully trained baritone, both as a lyrical and dramatic singer. The best item of the evening was given by Heinrich Lohalon, who, in the "Gralserzählung" from "Lohengrin," not only displayed a fine tenor of brilliant musical quality, but also surprising confidence in the employment of his vocal and artistic resources. A former pupil of the School of Singing, Mimi Gutheim-Poensgen, of the opera in Magdeburg, gave much pleasure through her artistic rendering of Brunnhilde's final song in "Götterdämmerung." The solos and choruses of the remaining ladies and gentlemen displayed more than good average ability.—Der Reichsanzeiger, Berlin, May 9, 1911.

Abraham Remembered Charities and Institute.

The late Abraham Abraham, the Brooklyn merchant who died recently up at his summer home in the Thousand Islands, left a large fortune to his widow and children—one son and three daughters, all adults. Mr. Abraham also remembered institutions with which he was identified. The Brooklyn Institute of Arts and Sciences, of which the deceased was an officer, is to receive \$10,000; the Jewish Hospital gets \$50,000, and the Brooklyn Federation of Jewish Charities is to receive \$25,000. An income of \$400 a year is bequeathed to Frank Jackson, an old employee of the Abraham household.



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30, RUE MARREUF (CHAMPS-ÉLYSÉES),
Cable and Telegraphic Address: "Delmaheide-Paris,"
PARIS, July 3, 1911.

On Saturday the last soirée-musical of the season was given at the Ecole de Chapt in the Boulevard Malesherbes by Giulia Valda and Edvige Lamperti (widow of the renowned singing-maestro, Cav. Comm. Francesco Lamperti). The entire evening was a complete and brilliant success. Some of the pupils of the Lamperti-Valda School of Singing were heard on this occasion and tremendously applauded by a numerous and very enthusiastic assembly of music lovers. Following is the evening's program: "Im Wald," Schumann, Georges Mousikant; aria, "Sonnambula," Bellini, Victoria Harrell; "aria d'Admete," Handel, "Caro mio ben," Giordano, Madame Terrier Vicini; recitation, "Long Ago," Eyleen Elyce; "Elsa's Traum" ("Lohengrin"), Wagner, Mlle. Wave Whitcomb;

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mazurka, Chopin, M. Mousikant; "Cornette et Sabots," Lecocq, "Le Poulailleur," Urgel, Gabrielle Dziri, of the Bouffes-Parisiens; "Tosca," Puccini, "Der Lenz," Hildach, Marie Redmond; selection of lieder, Brahms, Mlle. Whitcomb; "Un doux lien" and "L'Eternelle chanson," Alfred Delbruck, Mlle. Harrell; air, "Werther," Massenet, "Le noyer," Schumann, Marie Boyer, de l'Opéra-Comique; "Melodies de Lara," Isidore de Lara; aria, "Messaline," de Lara, Mlle. Harrell; duet, "Spring and Love," Delbruck, Mlle. Harrell and Redmond. Victoria Harrell and Wave Whitcomb have appeared at other musicales of this institution and on each occasion their steady progress has been noted. Marie Redmond, too, is advancing. These students are fast gaining admirers and friends among those watching their work which is earnest and telling. Saturday evening was but another proof of what is being accomplished at this school of singing in the way of tone development and style—the application and results of a method that is both scientific and artistic. Teachers and pupils alike are to be congratulated. Among the many present were: Baroness d'Avernas-Salvadore, Comtesse de Bonneville des Bouchoire, Baron et Baronne Oppenheim, Prince et Princesse Eristoff, Vicomtesse de la Gaye, Baronne de Meirlitz, M. and Madame Marc A. Blumenberg, Marquise d'Astre, Vicomte de la Rivergerie, Vicomte Henir de Vaux, Princess Cornelia de Bourbon, Baronne Favrot de Kerbrech, Baron Lopez de Fonseca, Comtesse Marlet de Préville, Marquise de Dion, Comte et Comtesse de Jonquière, Comte Charles Lienkiewicz,



Mlle. KARSAVINA DANCING SCHUMANN'S "CARNEVAL"
(Paris Grand Opera.)

Marquis R. d'Urza, Catherine Bolls (niece of Madame Lamperti), Alfred Delbruck, Comte et Comtesse Lagrèze, Mr. and Mrs. Hart O. Berg, Consul General and Mrs. Frank H. Mason, Mr. and Mrs. Dean Mason, Minnie Tracey, Mlle. Thornbury, Madame Stovall, Baron et Baronne Hainart, Madame Jean Jacques, Marie Jacques (pupil), Eleanor Cator (pupil), Anne Hanslik (pupil), Madame Léon Paixhaus, Comte Fleury, Comte Ferri, Comtesse René de Coëtlogon, Baron de Fenaen, Marquis et Marquise de Frenoy, Comtesse V. d'Auffay, Comte Piccoli, Comte Lafayette, Madame Klobb, Baronne de Mora-

zan, Comte de Bourbonne, Duc et Duchesse de Levis Mirepoix, Comte et Comtesse de la Begasière, Rev. Douglas Chapman, Duc de Cerilla, Duc de Pomar, Madame Marshall, Gen. Baron de Toradel, Baron et Baronne Engelhardt, Comtesse de Villers, Madame de Borchâlet, Charles Holman-Black, Mr. and Mrs. Somerville Story, Baronne Herckeren (pupil), Baronne de Lipska, Baron de Lipski, Comtesse Spottiswood Mackin, Clara Decreux, Ruby Flint Hughes, Mr. and Mrs. H. E. Clarke, Mr. and Mrs. Edgar Rudge, Madame Bispham, M., Madame and Mlle. Pfeiffer, Francis Debenham, Mr. and Mrs. Lloyd Hartshorne, Mrs. and Miss Sutherland, Madame G. de Oñativia, Oscar Bromberg, Comte de Cisneros, Paula Gayard Pacini, M. et Madame Jules Hié, Mr. and Mrs. Richard, Mr. and Mrs. Watson, Mrs. Richard Whiting, Madame Douglas Story, Georges Hartog, and Comte Endes de Fanterau.

The third day of the Conservatoire "concours" was given to singing—for men. The first prize was carried off by M. Dutreix and the second was awarded to M. Fontaine. Twenty-three candidates presented themselves before the jury, which was composed of Gabriel Fauré, president; MM. Adrien Bernheim, D'Estournelles de Constant, Messager and Broussau, Gailhard, Henri Maréchal, Alfred Bruneau, Lucien Wormser, Delmas, Escalaf, Dufranne, Gilbert and Fernand Bourgeat, secretary; Handel, Rameau, Piccini and Schubert, Weber, Berlioz were the principal composers chosen by the young aspirants. Five first accessits were accorded to MM. Hopkins, Niréga, Iriarte, Vezzani, Triandaphyllo. Of these M. Vezzani appeared to be the favorite. Among those who will be qualified for next year's examination are MM. Cousinou, Godard, Paalier and Philos. The public demanded a recompense for M. Toraille, who sang with remarkable taste the serenade from "Prince Igor," by Borodine. M. Capitaine's failure caused some surprise, but he did not sing as true as could be wished.

Fourth séance of the Conservatoire competition: The women's singing proved much superior to that of the men—rather unusual in France. Thirty-six candidates did honor to the Conservatoire teaching. More specially to be noted are Juliette Hemmler, whose magnificent voice is accompanied by a sure dramatic instinct; Mlle. Calvet, Suzanne Thévenet, who in all probability will be one of the most remarkable concert singers in the future; Mlle. Bugg, Mlle. Philippot, Mlle. Courso, who sang an air from "Prince Igor," with subtle poetry and skill; Madame Weyckaert, Mlle. Borrel, Mlle. Arcos, Mlle. de Landresse and Mlle. Glover. The first prizes were adjudged to Mlle. Hemmler, Calvet and Suzanne Thévenet. The second prizes to Mlle. Bugg, Philippot, Courso, Charin and Weyckaert. The first accessits to Mlle. Borrel, Charrières, Hemmerlé, de Landresse, Bonnet-Baron, Arcos. The second to Mlle. Brunlet, Glover, Gilson, Gilbert, d'Ellivak and Vaultier. Pierre Veber, who, when not writing up the doings of the "Chamber of Deputies" frequently has something to say about art or the theater, remarks about the foregoing singing competition, that of the thirty-six candidates heard at the Odéon from 12 till 5 o'clock, nearly all were thin, plain and older in appearance than the stated age warranted. On the program certain eccentricities, not to say incorrections appear. Schubert's music attributed to Bizet! Pierre Lalo, the author of the "Roi d'Ys." The choice of airs was rather severe. Handel, Gluck and Mozart in opposition with Debussy, C. Franck and Saint-Saëns. Interest was lacking and of the thirty-six not one would be capable of playing "La Princesse Dollar" in the provinces. The jury presided over by M. G. Fauré distributed twenty rewards; three first prizes. Mlle. Hemmler, who sang "Lorelei" of Liszt, stands out a very excellent first; Mlle. Thévenet, another first, sang with taste and sobriety; Mlle. Calvet, the remaining first prize winner, won it with "Le Roi d'Ys." M. Gailhard was not content with the choice of pieces. It seems to me they were of equal difficulty and admirably adapted to bring to light the mediocrity of the teaching and absence of temperament in the candidates.

Conservatoire "concours"—fifth day. From 9 in the morning till 7.15 in the evening constitutes a long day. The contrabasse, viola and violoncello came off brilliantly. For the alto (viola) those who specially distinguished themselves are M. Massis, M. Mayeux and M. Nicholas. The violoncello was admirably played by M. Maréchal and Mlle. Nehr, quite a young girl. MM. Perrin and Lévy gave proof of excellent play, while Mlle. Kretly, a child of fourteen, already exhibits great surety and an interesting talent. The jury consisted of president, M. G. Fauré; MM. Hillemacher, Rabaud, Dallery, Le Borne, Casadesus, Salmon, Pollain, Nanny, Schwartz, Amato and secretary, F. Bourgeat. Ten competitors for contrabasse. First prize gained by M. Surriban, MM. Boussagol and Dupont were winners of the second prizes, MM. Fortier, de Félécés and Girard, of the first accessits, M. Hornin, the second accessit. In the alto or viola competitors all ten were rewarded. First prizes: MM. Mayeux, Massis, Parmentier and Mlle. Masson. Second prizes: Mlle. Garanger,

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Violoncello, first prizes: M. Maréchal, Mlle. Nehr, MM. Perrin and Mangot; second prizes: M. Lévy, Mlle. Bernaert, MM. Audisio, Martin and Bernardel; first accessits: Mlle. Cartier, Mlle. Kretzky, Mlle. Bluhm; second accessits: MM. Miguel, Chizalet and Deblauve.

Sixth day of the Conservatoire public examinations—harp and piano. The harp competition was very brilliant. The morceau de concours was Gabriel Pierné's "Impromptu-Caprice," the prima-vista piece being written by M. Veronge de la Nux. The following awards were made: First prizes: Mlles. Cardon, Rémusat and Schwartz. Second prizes: Mlles. Gérard, Regnier and Pinquet. First accessits: Mlles. Herman and Jamet.

The piano competition (for men) was exceptionally good. The piece chosen was the "Thème et Variations," by M. Camille Chevillard and the reading at sight from the same composer. Winners of the first prizes were: MM. Gilles and Singery; second prizes: MM. Joubert, Taporowski and Cognet; first accessits: MM. Truc, Becker, Jacques and Jacquinet; second accessits: MM. Fourier, Figon, Gendron, Béché and Edinger. The jury for piano was composed of MM. Gabriel Fauré, president; Alfred Bruneau, Camille Chevillard, Maurice Moszkowski, Albert Lavignac, Alfred Casella, Lortat-Jacob, Mompain, Schiedenhelm, Francmesnil, Armand Ferté and Fernand Bourgeat, secretary.

Grand Prix de Rome for musical composition: M. Cormon, president, was assisted by MM. Coutan and Daumet. MM. Saint-Saëns, Gabriel Fauré, Widor, Théodore Dubois and Paladilhe were in their habitual places. The interpreters of the cantatas were: Madames Demougeot, Alice Daumas, Lise Charny, Isnardon, Suzanne Cesbron, Alem-Chené; MM. Gresse, Robert Lassalle, Altchewsky, Campagnola, Cerdan, Plamondon, Carrié, Paulet, Jean Reder, Sigwalt, Chadeigne, Felix Leroux, André Laporte, Jean Verd, Marcel Dupré, Marcel Lettès. Five candidates, MM. Mignan, Marc Delmas, Paul Paray, Claude Delvincourt and Vladimir Dyck, have put into music a lyric scene with three personages, taken by Georges Spitzmüller from a legend of Albania and named "Yanitzá." Among the proffered cantatas that of Paul Paray was unanimously chosen: twenty-nine votes, to one for M. Delmas. First, second grand prix to M. De'vincourt by twenty-one votes to nine for M. Delmas. Second second grand prix to M. Dyck by twenty-seven votes against three blank. Paul Paray, winner of the grand prix, is twenty-five years of age, being born May 24, 1886, at Tréport. Fair as Siegfried, he too listened to the birds from earliest childhood. Rhythm he acquired by beating the drum when quite little. Four years ago he entered the Conservatoire and carried off prizes for harmony. Last year he first took part in the competition for the Prix de Rome.

The name of Ambrose Thomas (composer of "Mignon" and "Hamlet"), will be perpetuated at the Conservatoire in the happiest manner. The widow of the illustrious composer gives a legacy to the establishment to be expended annually in five prizes for the laureates. This income resulting from this gift will create two prizes of three hundred francs reserved for man and woman pupil respectively, who shall be classed first in opéra-comique competition; two other prizes of one hundred and fifty francs each for the titular man and woman of the first medals in sol-fège, and a prize of three hundred francs for the first laureate in fugue competition.

André Messager, who is leaving Paris this week for a vacation, will take advantage of his holiday to work on a new opera in three acts, based on the novel of Charles Nodier, entitled "Sœur Béatrice." The first representation of this work is intended for the Casino Theater at Nice, probably during the month of March next.

Performances at the Paris Opéra this week are: Monday, "Rigoletto," followed by the ballet "Coppelia"; Wednesday, "Salomé" (Mary Garden), and "La Fête chez Thérèse"; Friday, "Les Huguenots."

Announcements for the Opéra-Comique are: Monday, "Mignon"; Tuesday, "La Vie de Bohème" and "Cavalleria Rusticana"; Wednesday, "Werther"; Thursday, "Manon"; Friday, "Carmen"; Saturday, "Lakmé" and "Les Lucioles."

Among busy teachers obliged to remain in Paris all summer in order to accommodate pupils coming here especially at this time of the season—the most beautiful of all the year—is Thuel Burnham, the talented pianist.

The former president of the Conseil Général, Henri Galli, believing that a military concert would be a very popular way to celebrate the fourteenth of July fêtes has arranged that one should be given in the evening of July 12. Place des Vosges. It will comprise old marches and

military songs, the former played by the band of the "Garde" and soldiers in chorus will take up the refrain of the military songs.

Zimbalist Scores in Germany.

From Berlin and Strassburg come the following enthusiastic reports of Zimbalist's playing:

Zimbalist, who was the soloist at the ninth Philharmonic concert, was heard in Tchaikowsky's violin concerto. The young artist has already a reputation as one of our finest violinists and again proved his right to the title. He exhibited incomparable skill and finish especially in the cadenza which abounds with the most formidable technical problems. His intonation, even in the highest positions remained absolutely pure and in cantilena passages his tone was a joy to listen to. Zimbalist played the tender canzone of the middle movement with deep poetic feeling and in the finale, in spite of the enormous speed at which it was taken, not a note was missed, neither was anything lacking in technical accuracy or in the requisite bravura style with which he interpreted it. In short it was a masterly performance which only made one wish to hear the young artist in the highest examples of his art, for example in the Beethoven or Brahms violin concerto another season.—Berliner Börsenzeitung, February 23, 1911.

The soloist of the evening in Tchaikowsky's violin concerto was a young violinist who has become famous in the concert world very quickly but, as he proved by his playing, deservedly. He



EFREM ZIMBALIST.

has a beautiful tone, full and warm, combined with technique nothing less than astounding as well as rare purity of intonation. His second solo was Paganini's "Hexentanz." The finished interpretation of the latter won enthusiastic applause which he rewarded by giving an encore.—Strassburger Post, February 23, 1911.

Zimbalist, the Russian violinist, was the success of the concert. This remarkable virtuoso possesses qualities of the greatest brilliance. He has a splendid, sonorous tone. He juggled with the "Sorceries" of Paganini and the Tchaikowsky concerto with a graceful ease which gained all hearts. Zimbalist has a wonderful future.—Journal d'Alsace-Lorraine, February 24, 1911.

Zimbalist is a new star in the violin firmament. His wonderfully sweet and carrying tone, which on the G string has a cello-like timbre, immediately won all hearts in Tchaikowsky's violin concerto and the applause after Paganini's "Hexentanz" rose to a pitch of excitement almost Italian in its fervor. Even in the most hackneyed virtuoso pieces a violinist like Zimbalist finds an opportunity of making brilliant fireworks out of ordinary tricks and feats of technique. Zimbalist's left hand technique is absolutely dazzling and was particularly noticeable in the glittering pizzicatos and collegio staccatos. The violinist was at last obliged to respond to the stormy and never ending applause by adding an encore.—Der Elsser, February 24, 1911.

Max Pauer in Nuremberg.

The following remarkable tribute to Max Pauer's art was written by H. Kremhoeller, who is looked upon as a musical authority in Southern Germany:

The second Philharmonic concert has to be reckoned among the very best of the season and brought us a most select and uncommon bill of fare: Brahms' concerto in B major, op. 83, played by Max Pauer, and Richard Strauss' "Till Eulenspiegel's Lustige Streiche." The Brahms concerto is undoubtedly the most important work of the kind written since Beethoven, and yet how very rarely is it met with on the programs of our pianists! There can be but very few better fitted for its interpretation than is Max Pauer. His perfect unerring and virtuoso technique may perhaps be surpassed by one or the other, but his purified, earnest musicianship can be rivaled only by the very greatest. Refined taste, genuine musical feeling and a strong temperament unite in Pauer to singular harmony, creating a personality of equal charm both as man and artist. The expressive grandeur with which he interpreted the lofty architecture of Brahms' noble B major concerto, the delicacy of his finesse, the congenial manner in which he impressed on us all the hidden attractions in Brahms' music—all this combined to produce an entrancing effect. Only those present can form an idea of the well-nigh overwhelming emotions he calls forth—they cannot be described in mere words! The artist scored an exceptional success, the audience attaining a pitch of enthusiasm rare in the extreme.—H. Kremhoeller, Frankfurter Kurier, Nuremberg, February 21, 1910.

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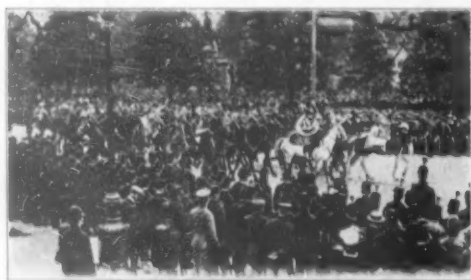


HAREWOOD HOUSE, HAROVER SQUARE, W. 1
LONDON, England, June 30, 1911.

At Elman's concert in Queen's Hall, June 24, he played the following program: Sonata for piano and violin, in B flat, Mozart; "Symphonie Espagnole," Lalo; ballade in G minor, Moszkowski; "Ave Maria," Schubert-Wilhelmj; "Sicilian e Rigaudon," Franck-Kreisler; "Canto Amoroso," Sammartini-Elman; "Capricciotto," Mendelssohn-Burmeister; "I Palpiti," Paganini. The beauty and big, broad conception of the Elman tone combined with the incisive quality of its appeal was revealed in a fullness of maturity in the above program. In the Mozart sonata an ineffable beauty of timbre prevailed throughout its classic lines. And in the Lalo number the lusciousness of tone imparted a character to the work quite apart from its own intrinsic value. A delightful composition the Sammartini-Elman piece proved to be in the simplicity of its adaptation to the modern violin repertory. In the closing number, "I Palpiti," the young artist's virtuosity and the marvelous technical command called forth a storm of applause. Elman has been filling many private engagements since his return to London. Monday next he will play for the soirée musicale to be given at the Princes' Galleries under the auspices of the Austro-Hungarian Embassy.

At his recital given June 20 at Aeolian Hall, Campbell McLimes brought forward some new and interesting songs in the cycle of traditional airs by G. S. K. Butterworth, entitled "A Shropshire Lad," the poems by A. E. Housman. The spirit and sentiment of word and tone was sympathetically revealed by the singer who not alone is gifted with a baritone voice of attractive and appealing timbre, but has at his command all the resources of a well disciplined technique, a breath control that permits of a wonderfully sustained and even tone, and much innate musical feeling. Other numbers on the singer's program were "Morning Hymn," Purcell; "Selve Amiche," Caldara; "Star Vicino," Salvatore Rosa, and "O del mio dolce ardor," by Gluck.

Two important works were brought out by Max Pauer at his two recitals given at Bechstein Hall June 19 and 26. At the first concert the Max Reger variations and fugue on a theme by Bach, and at the second concert the Rachmaninoff variations on Chopin's prelude in C minor. Mr. Pauer proved himself to be a musician of discerning taste and catholicity of understanding. His technique was flawless in the transcendental difficulties of the two aforementioned compositions, and his quality of tone of a very attractive timbre, especially in cantilena passages. Other num-



CORONATION PROCESSION.
The Royal Horse Guards' Band.

bers played by Mr. Pauer were the chromatic fantasia and fugue; sonata, op. 110, Beethoven; "Rondo brillant" in E flat by Weber, some six numbers by Mendelssohn, the Brahms F minor sonata, and six Schumann numbers.

Perceval Allen returned to London this week from her successful tour in the United States with the Thomas Orchestra. Miss Allen will go to America again in August for a special concert at Bar Harbor (August 16), with Courtland Palmer, when she will sing several of Mr. Palmer's compositions. Miss Allen opened her American

tour with the Thomas Orchestra last April at Indianapolis and closed in June at Altoona. Sixteen of the large cities were visited, including Cleveland, Columbus, Chicago, Oberlin, Cedar Falls, Mount Vernon, Davenport, Omaha, Toledo, Youngstown and Buffalo. "The whole tour was a most decided success," said Miss Allen to the writer. "The management did everything for our comfort. It was like a holiday trip, and I feel rested and refreshed. And the climate is glorious! So dry and invigorating, and easy to sing in."

"What did I think of the choral bodies? Well, on my first visit to America the choral singing was the thing that most impressed me. The quality of tone, especially in the soprano and bass sections is marvelous, and the choirs are so well trained by their conductors."

"Did I find the American people hospitable? Indeed I did. Everywhere all kinds of kindnesses were extended. Luncheons were given us. We were taken motoring, and many times private motor cars were placed at our disposal for days at a time. We were a quartet, you know, of which Janet Spencer was the contralto, and we were really spoiled and didn't want to go home."

"What was sung? All the standard oratorios and cantatas, including 'Ruth,' which we all considered a very lovely work. And excerpts from Wagner. I sang the 'Liebestod' many times, and we gave 'Siegfried' and the closing scene from 'Götterdämmerung.' I consider Mr. Stock an excellent conductor of Wagner. He has all the traditions, and so much fervor in his conducting. It was a

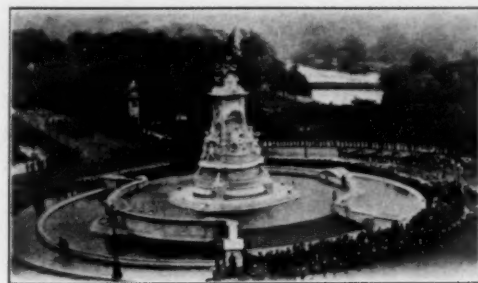


PERCEVAL ALLEN.

great pleasure to sing under his direction. Yes, I am looking forward to my return to America. I also have some other engagements there besides the Bar Harbor concert, but they are later in the year, towards spring."

A concert of much interest was that given by Bertram Binyon, at Aeolian Hall, June 30, with the assistance of Maggie Teyte, Myra Hess and Amherst Webber. Possessing a tenor voice of attractive timbre which has been excellently trained, Mr. Binyon brings to his work a capacity for differentiating song moods and their correlative manner of portrayal, and thus in a program containing songs in Italian, French and English, one invariably heard the expression of the proper character. Few singers bring to their work the perfect enunciation that distinguishes everything Mr. Binyon does, and still fewer, his sincerity of purpose in presenting the song as it is. Among the numbers sung by him were "Per un momento solo," Scarlatti; "Star vicino," Salvatore Rosa; "Amarilli" (by request), Caccini; "Le Violette," Scarlatti; "Phidylé," Duparc; "En Avril," Amherst Webber; "La Maison Grise," Messager, and "Aubade," Amherst Webber.

One of the successful concerts of the season was that given by Janet Spencer at Bechstein Hall, June 28, when she sang nineteen songs of varied and interesting character. Much depends on the personality of the singer, whether he or she is heard in Italian, French, German, or English songs, one never forgets this personal equation which has so great a power to make or mar, which is in essence, the thing in fact to which one is listening. Happily, Miss Spencer is gifted with the pleasing ingratiating personal charm, and in whatever genre of song she elects to be heard, she never fails to satisfy, though her readings may diverge from the traditional or established rule. In



CORONATION PROCESSION.
View of the start from Buckingham Palace.

Buonocini's "Per la Gloria," Caccini's "Amarilli," the "Danza," by Durrant, and Gluck's "Che Faro" from "Orfeo," and in Strauss' "Die Wasserrose" and "Wiegenlied," "Volksliedchen," by Schumann; "Sappische Ode" and "Der Schmied," by Brahms; a French group consisting of Saint-Saëns' "La Brise," R. Hahn's "Infidélité" and "L'heure Exquise," "Dissonance," by Borodini, and a closing miscellaneous group, the unfailing charm of the singer combined with her thorough knowledge of all vocal requisites made of her program one of those rare concerts where the personality, intelligence, and musicianship of the artist form an equalized and well balanced trinity of essentials.

Among English composers Ethel Smyth must be considered pre-eminent. April 1 she gave a concert of her compositions which was repeated June 29, the program including excerpts from her operas, "Der Wald," and "The Wreckers," the "Benedictus," from her solemn mass in D; some choral numbers, including the interesting "Hey Nonny No," and several songs. On both occasions, she had the assistance of Blanche Marchesi, and a chorus of the latter's pupils, besides the Crystal Palace chorus of 200 voices, and the London Symphony Orchestra. And on June 29 Elsie Swinton and Frederic Austin, were also heard in solo numbers. The entire program was conducted in masterly fashion by the composer. There is no questioning her individuality. Educated on the Continent and with a leaning towards the modern German school, she expresses, however, in all her work a peculiarly individual note, that gives a value on the side of originality to all her creations. And she is by far one of the most scholarly among contemporary composers. A big audience turned out to greet Miss Smyth, among whom were many suffragettes, and great enthusiasm prevailed, the composer-conductor being recalled many times at the close of her concert.

Augusta Cottlow will play the MacDowell "Keltic" sonata at her recital at Steinway Hall July 7. Miss Cottlow and her mother will sail for America July 22 on board the Kronland.

G. C. Ashton Jonson will leave for America in July to fill many lecture-recital engagements at the various Chautauqua gatherings throughout the western and southern sections of the United States.

The promenade concerts by the Queen's Hall Orchestra, Sir Henry J. Wood, conductor, will be given at Queen's Hall from August 12 to October 21, inclusive. The list of artists engaged are as follows: Pianists, Marmaduke Bar-



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The Guards' Band passing.

ton, Cecil Baumer, York Bowen, Winifred Christie, Arthur Cooke, Mlle. Tosta de Benici, Louis Edger, Isador Epstein, Polyxena Fletcher, Herbert Fryer, Edward Goll, Auriol Jones, Marguerite Melville, Countess Hélène Morszyn, Marie Novello, Norman O'Neill, Ivy Parkin, John Powell, George Rathbone, Florence Smith, Johanne Stockmarr, Norman Wilks and Joh. Wijsman, Sopranos: Alice Baxter, Pattie Beaumont, Ellen Beck, Julia Caroli, Esta d'Argo, Laura Evans-Williams, Ada Forrest, Louie James, Edith Kirkwood, Mary Llewellyn, Alice Motterway, Helen Noldi, Dorothy Silk, Eve Simony

and Carrie Tubb. Contraltos: Margaret Balfour, Emilia Conti, Myra Dixon, Carmen Hill, Adeline Hope, Violet Oppenshaw, Amy Skerritt and Florence Taylor. Tenors: John Bardsley, John Booth, Joseph Cheetham, James Hay, Alfred Heather, Morgan Kingston and Frank Mullings. Basses: George Baker, Thorpe Bates, Robert Burnett, Peter Dawson, Wilfrid Douthitt, Ivor Foster, Hamilton Harris, Herbert Heyner, Hugh Peyton and Frederick Ranalow. Violinists: Arthur Catterall, Dorothy de Vin, Sidney Freedman, Ernst Groell, Marjorie Hayward, Evelyn Hunter and M. Overre Sechiari. The Alexandra quartet, composed of Beatrice Hughes Pope, Winifred Williamson, Violet Williams and May Proctor has been re-engaged. Other soloists included Arthur Catterall, concertmaster of the orchestra, Jacques Renard, cellist; Albert Fransella and Edith Penville, flutes; Henri de Buscher, oboe; Wilfred James, bassoon; Walter Reynolds, euphonium; Alfred Kastner, harp; G. Wertheim, viola; A. Lotter, contra-bass; James McDonagh, cor Anglais; Charlesworth Fawcett, clarinet; F. Gomez, corno di bassetto; A. E. Brain, Jr., horn; F. L. Gyp, trumpet, Arthur Falkner, trombone, and H. Dix, tympani. The accompanist and organist is to be Frederick B. Kiddle. The entire series of sixty-one concerts will be under the direction of Sir Henry J. Wood and under the management of Robert Newman.

It is not often that one hears so magnificent an interpretation of the recitative and aria "Sound an Alarm" from "Judas Maccabaeus" as that given by Daniel Beddoe at his recital in Bechstein Hall June 27. His is essentially the oratorio style; broad, reverential, and intensified was his conception of the Handel number, which with his sustained tone and excellent enunciation completed a conception that was musically, vocally and aesthetically true to all the verities. Mr. Beddoe's program in its entirety comprised besides the aria above referred to, a cycle of four English songs by Eric Coates; a group by Strauss, "Zueignung," "Du Meines Herzens Kronelein" and "Allerseelen"; Hugo Kaun's "Der Sieger," a song cycle by Daniel Frotheroe, the Chicago composer, and recitative and aria "Vainly Pharaoh Attempts," from Méhul's "Joseph." Through his sympathetic understanding of the various schools of musical thought and his well poised voice Mr. Beddoe was enabled to make of each and every number a complete and individualized representation. Mr. Beddoe will be heard in a series of concerts throughout the Provinces this coming season.

Vladimir Cernikoff will give a concert at Aeolian Hall July 5, when he will be assisted by Madame Jomelli and Armando Lecomte.

During the last fortnight many and diverse persons—some sage and sapient, others not exactly sanguine, and still others solicitous, satiric, or solemnly suspicious, have all indulged in speculations concerning Solomon, the eight year old pianist, advertised as a "Wunderkind" and billed to appear with the Queen's Hall Orchestra, June 30. After some newspaper controversy with the London Gerry Society for the prevention of cruelty to animalcules, Solomon made his debut as scheduled. Now what he really needs is some lessons in piano playing that he may learn the correct physiological basis of piano tone production, as a first step, and lessons that will teach him to develop his own individual and musical nature. The sinister results that must ensue to Solomon if his sensitive soul is allowed to develop along what is obviously merely imitative lines of instruction, is certainly beyond all calculation. He is a handsome child of a certain talent, the exact degree of which only mature growth will reveal. As compared in his present stage of development to the ordinarily gifted music student, he is greatly superior, but if compared to a genius or the idea of genius, then he in turn impresses as but the ordinarily gifted one. Where he belongs is in the quiet atmosphere of the studio, or class room, in the care of a sympathetic, conscientious and competent teacher, whence he might emerge after several years of sound and legitimate study to play with credit to his talent and preceptors. The numbers he was heard in were the Mozart B flat concerto, the second movement of the Tchaikowsky, taken in an adagio tempo, and a polacca by his teacher.

LATER LONDON NEWS.

HARWOOD HOUSE, Hanover Square, W.,
LONDON, England, July 10, 1911.

Though the question of personal taste and preference must enter large, into the enjoyment or not, of hearing the twelve Schumann-Kerner Lieder sung as a song cycle, there is unquestionably an aesthetic valuation that must make a strong appeal to the discerning student. Several of them are familiar to the musical public through frequent appearances on programs as detached numbers, but it remained for Mr. von Warlich to weld them together in the form of the song cycle on the basis of their unity of conception as exemplified by both poet and composer. Among contemporary interpreters of

German Lied there are few who have attained to the eminent degree of mood painting at the command of Mr. von Warlich, and whether it is in the Schumann-Kerner group with its note of tenderness and pathos, or in the sterner group by Hugo Wolf (to words by Eduard Mörike), or the three ballads by Carl Loewe, all of which were presented last Tuesday, Mr. von Warlich never fails to obtain and actualize through the medium of his art, the essential import and charm of each and every particular genre of song. Mr. von Warlich was assisted by Erich Wolff, pianist.

Rarely does one hear the Wieniawski concerto in D minor played with the brilliancy of spirit and with so absolute a mastery of its technical difficulties as in the reading accorded it by Kubelik at his concert in Queen's Hall, July 1, when he was assisted by Alexander Raab, pianist, and Ludwig Schwab, accompanist. The charm of elegance in a Wieniawski composition, which not all violinists have the artistry of insight and perspicuity to know and make known, finds in Kubelik a responsive affinity of relationship, and concordance in expression.

The great stylist, polished and elegant, Kubelik must certainly be classed among those few preeminent ones who find the realm of the aesthetic a most happy and cognizant medium for the transmutation of all ideas and sentiments. There is revealed an austere, a classic side to Kubelik's musical thought, and the quality and timbre of his tone take on a similar character in many compo-



CORONATION PROCESSION.
The new Admiralty Arch.

sitions. Particularly was this noticeable in the Beethoven sonata for violin and piano, op. 30, No. 2, in which his delineation of the pure outline and refinement of thought was a perfect exposition of both mood and manner. The program which consisted of a further group of five numbers bore testimony in every respect to the art and technic of the Bohemian violinist. A Chopin group was played with much taste and understanding by Mr. Raab.

Elena Gerhardt and Anna Pavlowa were the artists engaged for the Garden Party given by Lord and Lady Londesborough, July 1, on their beautiful estate of seventeen acres, St. Dunstan's Regents Park, when the guests numbered many of the royal visitors in London for the coronation. The entire program of the occasion was arranged by Daniel Mayer.

At her annual London recital given at Steinway Hall, July 9, Augusta Cottlow played the following program:

Chaconne	.....	Bach-Busoni
Sonata, Norse	.....	MacDowell
Scherzo, C sharp minor	.....	Chopin
Nocturne, B, op. 62, No. 1	.....	Chopin
Grand valse, A flat, op. 42	.....	Chopin
Reflets dans l'eau	.....	Debussy
Dance, E major	.....	Debussy
Tarantelle, Venezia e Napoli	.....	Liszt

The young artist was in excellent form and played with a spirit and brilliancy throughout the entire program. The feature of interest was the MacDowell "Norse" sonata, which had not been heard before in

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London. Of the same characteristic MacDowell idiom harmonically and voicing the same personal note of melancholy that is found in the "Tragic," "Eroica," and "Keltic" sonatas, the "Norse" sonata is likewise pianistic to a degree and grateful to the pianist in its opportunities for some splendid colorful effects, which Miss Cottlow fully realized in her masterly reading. The entire program was delivered with exquisite taste and musical feeling.

Annie May Bell, who is the owner and head teacher of three flourishing piano schools in Georgia (America), has been in London this summer coaching with Augusta Cottlow, with whom she formerly studied.

Wladimir Cernikoff gave his annual recital at Aeolian Hall, July 5, assisted by Armando Lecomte. Mr. Cernikoff's program, constructed along non-hackneyed lines, contained some interesting arrangements by the pianist of several old Dutch songs and dances by Julian Röntgen, and some old Flemish airs by Fiocco and Gossec, which were delivered with taste and delicacy of conception. Mr. Cernikoff opened his recital with Liszt's "Funérailles," which was most brilliantly interpreted. Later the pianist was heard in the Lehmann "Carnaval," and the B minor scherzo by Chopin. In the former, the pianist displayed great variety of musical thought in his mood conception, and a well developed sense of tonal coloring, presenting the whole in a well disciplined manner. In the scherzo, much originality of thought was infused and the turn of many a phrase given a new meaning contrary to the traditional, and that of accepted orthodoxy. It was a reading full of charm and one that impressed by its sincerity and fervor. Armando Lecomte sang with all his finish of vocal delivery and fine artistic sense Verdi's "Eri tu" and some songs by Tosti and Rotoli.

A composition of much charm of conception, and of remarkably good workmanship, is Margaret Meredith's new quintet for piano, violin, cello, flute and clarinet, which was heard for the first time at the concert given by Michael Zacharewitsch at his studio, July 6, with the composer at the piano; Zacharewitsch, violinist; Emil Krall, cellist; Edith Penville, flutist; and A. Leonard, clarinetist. The work is in one movement, and is elegiac in character, with several interesting themes interwoven and dispersed with taste among the five instruments, and the balance and general ensemble conceived on lines of much unity. It is perhaps the best, as it is the latest composition from this gifted writer's pen, and was warmly received by the audience.

McLellan Method on the Pacific Coast.

Juanita Rogers, who represents the McLellan vocal method in Los Angeles, has a large class of pupils at her studio, 325 Blanchard Hall. In writing to a New York friend recently, Mrs. Rogers said:

"My pupils are gradually growing in numbers, in spite of the fact that it is vacation time. I am more delighted each day with the simplicity and efficiency of the McLellan method."

Mrs. Rogers is also adding to her reputation as a singer. One of the early summer entertainments of the Friday Morning Club was devoted to the drama. Before presenting a play of the fourteenth century, the members heard Mrs. Rogers in a group of French chansons, ranging from the year 1120 to 1480. The audience was very enthusiastic to the singer. Mrs. Rogers gave her recital of the old songs in costume which represented her as a grande dame of the fifteenth century. The gown she wore was of pink brocade adorned with ermine collar. Her head dress of pink tulle had touches of gold.

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Augusta Cottlow Ranks with the Masters.

Gifted Pianist to Return Soon for Another American Tour.

A noted German musician who recently heard Augusta Cottlow play Busoni's arrangement of Bach's D minor prelude and fugue, claimed that the fair pianist played the difficult work with the technical surety and breadth of a Busoni himself. Readers of the MUSICAL COURIER need hardly be told again, that Miss Cottlow has won extraordinary triumphs in Europe during the past two years. First, her remarkable playing created surprise, because ordinarily one does not expect technical wonders from a woman of her slender type of beauty, but when once her powers were recognized, audiences looked for the moments when they should be electrified by her performances. The Cottlow programs were eagerly scanned, and well they might be, for they covered the field of piano literature from Bach to MacDowell.

The years have brought to Augusta Cottlow the glow of temperament which she was not supposed to reveal in her teens. To-day, however, there is no quality in the complete artistic equipment which this beautiful American woman lacks. She is rightly numbered with the masters of the instrument. Intellectually and spiritually, as well as musically, she belongs in the ranks of the few women who have done something momentous—something that has compelled men to realize that woman's day has dawned.

Week before last, the MUSICAL COURIER published a thoughtfully penned article, entitled, "A Lesson in Growth." The writer in this article devoted space to a narration of Augusta Cottlow's artistic, and mental development. Her career is one that should appeal to all students, because Miss Cottlow attained to eminence when she was young. Her life is a beautiful exemplification of a rare talent well directed, and of ideals that were lived, in spite of all hindrances.

How refreshing it is to hear of an artist who is loyal to all who have had an influence over his career. Faithfulness and devotion to parents, teachers, friends, country—loyalty that is absolute and of the heart—is it not a mark of true artistry? Yet, how many American musicians who have studied abroad give credit to the teachers of their youth and home, who groomed them in all that was important as preparation for the greater work of after years? How many of them acknowledge the value of this first work without which they would perhaps never have reached fame? And they are legion who appropriate foreign names and even affect the mannerisms of foreign countries. It may be to enhance the value—the commercial value—of their art; but is it loyal? It is seldom met with in other countries: why here in America? But, thanks to many brave and loyal spirits who have true genius, this custom is fast becoming in

disfavor. Among these is Augusta Cottlow, one of the greatest living women pianists.

Never does Miss Cottlow fail to give credit to her mother, who was her first teacher, for the high ideals instilled during her childhood. Nor does she let an opportunity go by to laud the merits of her later teachers in Chicago, among whom was Carl Wolfsohn. No biographical account is issued by her managers or by herself without mention of these. Nor does her loyalty stop here. Her European teachers, O. B. Boise, the master of theory and the great Busoni, are names which hold their places in the roll of those whom she honors.

But the farthest reaching benefit, from this pure devotion is that which comes of her veneration of Edward MacDowell. Rarely does Miss Cottlow arrange a recital program without including one or more of his works. So closely has she studied MacDowell's compositions—so closely is she in sympathy with his art, that she is admitted the world over to be the very greatest of all interpreters of MacDowell. When in America last, during the summer of 1908, Miss Cottlow spent her vacation at Peterborough, N. H., where she studied the compositions of the great American composer and became a great admirer of his widow.

In Europe, Miss Cottlow has played compositions by other American composers, among them, works by Arthur Foote and Mrs. Beach. It is through this gifted and determined musical spirit that Europeans have heard some very beautiful compositions by Americans and it goes without saying, some of the European artists will not hesitate later to play some of these works themselves.

When Miss Cottlow returns to America she will bring back with her a large number of novelties for performance on her tour. Already, inquiry has been made about the Cottlow programs arranged for the season of 1911-1912. The pianist is under the management of the E. S. Brown Concert Direction. Her tour will extend to the Pacific Coast. As has been often stated, Augusta Cottlow has played with the leading orchestras of the world. In this country, her name has appeared on music festival programs in all cities where these affairs are held. For instance, Miss Cottlow has played several times at the Worcester (Mass.) festivals and the number of re-engagements in other sections would seem extravagant if the complete details were published. When an artist reaches the eminence held by Miss Cottlow, a mere announcement that she is coming is sufficient for her admirers, and she has a legion of admirers in her own country.

MUSIC IN DUBUQUE.

Dubuque, Ia., July 12, 1911.

W. H. Pontius, of Minneapolis, is visiting friends in Dubuque. Marion Green and Mrs. Green, of Chicago, are also in the city.

Oliver Wheat, the soprano, is spending a part of her vacation in Dubuque.

Florence Nelson, the contralto, has gone East where she will remain until the autumn.

Wilbur Steiner, one of Dubuque's popular violinists, is winning a fine reputation as a teacher.

Lester Luther, who was with the Chicago Musical College last season, will be Herman Devries' secretary this coming season. Mr. Luther has a big, resonant bass voice. His Dubuque-friends expect him to make a name for himself.

The music department of St. Joseph's College distinguished itself at the commencement exercises which were recently held.

Among the musical clubs, more or less active in Dubuque, are the Schumann Club, the Schubert Club (Ladies) and the Male Choral Club.

A large number of Dubuque musicians attended the recent musical convention in Davenport. The Misses Campbell and Zehetner, pupils of Professor Kleine, were among the pianists who appeared. The master assisted Miss Campbell in one work at the second piano. W. J. Smith, basso, a pupil of Franz Otto, sang in one of the afternoon programs. George Brown, violin pupil of Edward Schroeder, played one movement of the Mendels-

sohn concerto. Eva Paine, soprano soloist at St. Luke's Church, did effective work on the program committee. The local committee is also deserving of thanks for its share in the work.

Genevieve Wheat-Baal, of Des Moines, was among the regatta visitors. It was rumored that Mr. and Mrs. Marc Lagen are also due in Dubuque. R. F. O.

Mr. and Mrs. King Clark to Bayreuth.

A number of friends were at the station in Berlin, Saturday morning, July 1, to bid Mr. and Mrs. King Clark and their class of pupils good-by. Mr. and Mrs. King Clark will teach during the summer at Bayreuth. The following pupils left by the same train: William Meyers (Santa Cruz, California), Otto Lahmeyer (Stadt Theatre, Halle), Dr. Leiner (Konigsberg, Germany), Mr. C. Z. Neth (Cincinnati, Ohio), Miss Mildred Faas (Philadelphia), P. L. von Ravenstyn (Amsterdam), Dr. Hopf (Nuremberg), Belle Godschalk and Ann Swinburne (New York), Helen Stanley (Chicago, prima donna soprano Stadt Theatre, Wurzburg), Estelle Wentworth (New York), Mrs. Frederic Stevens (Buffalo), Basil Ruysdael (Metropolitan Opera Company, New York), Sibyl Conklin (contralto Stadt Theater, Elberfeld), Ruth Ashley (contralto, Stadt Theater, Halle), Alberta Carina (soprano Komische Opera, Berlin).

At Bayreuth, Mr. and Mrs. Clark's class will be further augmented by Emma Vilmar, Gertrude Rennyson, both soloists at the Bayreuth Festival this year, and also by Mr. Harrison Bennet (Boston), Ann Welk (Portland, Oregon), Katherine Holden (Philadelphia), Margaret Clement (Boston), Hazel Mann (Battle Creek, Mich.), Miss Beatty (Philadelphia).

Mr. Clark's two accompanists also will be members of the party. King Clark will reopen his studio in Berlin on September 15.

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Of all the publishing houses which send representative works to THE MUSICAL COURIER for review none other furnishes us with so wide a range of all kinds of music and musical literature as the Oliver Ditson house. The catalog of this famous house contains practically every kind of composition except the bad. For though many of the Ditson publications can be described as popular we have yet to find an example of the out and out vulgar song and dance. We mention this fact for the sake of those publishers who maintain that a publishing house cannot exist without ragtime and vulgarity.

We call our readers' attention to H. Englemann's "Seven Instructive Piano Pieces for the Second Year." These excellent little pieces are called, respectively, "Fleur-de-Polka," "Happy Day," "Just for Instance," "La Tyrienne," "Purple Heather," "Rosalie Galop," "Tarentella." We commend these pieces, not because of any particular musical merit, but because the balance between the skill of the little hands and the capacity of the infantile brain is so evenly kept. We so often find child music simple enough for the finger and yet so full of chromatic harmony that the child's ear cannot enjoy it. We are also familiar with the showy technical piece of no melodic or harmonic value. From both of these extremes these seven instructive pieces of H. Englemann are, happily, free.

FOUR COMPOSITIONS FOR THE PIANO—FOUR HANDS. BY JEAN ANTIGA.

Piano duets are not in as great a demand as they should be. In Germany, for instance, one can find almost all

the classical symphonic and operatic music of the masters arranged for the piano four hands. The popularity of the mechanical piano is due, to a very great extent, to the fact that the arrangers for the pianola and such like devices employ widespread chords, basses doubled, melodies in octaves and counter themes exactly in the manner of piano duets.

These four compositions by Jean Antiga belong to the better class of salon, or drawing room, music, and are intended for cultured players with a fair amount of technical skill.

The first one, "Do Not Forget Me," is a graceful and altogether pleasing serenade. The second, "Gavot in Ancient Style," contains enough part writing to give it an Old World flavor, but in reality this gavot is more modern than ancient, a fact which will not stand in the way of its popularity. The third number, "Impressions of Savoy," is an expressive andantino with passages of considerable emotional climaxes. Rubinstein's well known romance in E flat is a good example of this class of composition. The fourth number, "Souvenir of Spain," is a brilliant and powerful number in the style of a Spanish seguidilla. We wish these duets the success they deserve.

"DEEP RIVER." AMERICAN NEGRO MELODY. ARRANGED BY S. COLERIDGE-TAYLOR; TRANSCRIBED FOR VIOLIN AND PIANO BY MAUD POWELL.

We see very little to interest us in this original tune. This jerky, spasmodic, ambling, halting rhythm is too nearly associated with the detestable "ragtime" of the vulgar song to please us in any form. But as S. Coleridge-Taylor, an accomplished half an' half African-English composer, has added the skill of his art as a harmonist to the original black tune, and as the well known artist, Maud Powell, has given her graces to the American negro Coleridge-Taylor compound, we are moved to extol the sugar coating of the distasteful pill. The composition as now published by the Oliver Ditson Company is as good an arrangement of a folksong tune as we have ever met. We most certainly commend the treatment and the transcription.

"Compositions and Transcriptions for Violoncello and Piano." We are glad to find so good a list of works for cello in the Ditson catalog. This instrument, with its most human and appealing tone of all instruments in the orchestra, would doubtless be more generally played if it was less difficult to play satisfactorily and less bulky to

carry. There has been no man who has combined in himself the skill of a Liszt, a Paganini and a Piatti. We are, therefore, unable to say which instrument of the three is the most difficult to play to its utmost capacity. But we know that a skin deep knack of strumming a few pieces on the piano can be acquired and retained more easily than one can learn to make any satisfactory music on the cello. The difficulties of playing really acceptable cello music are less than those the pianist has to encounter, however, and we regret that this luscious toned instrument is not more in demand among music students. The cello is by no means limited to the performance of slow, sustained, singing melodies, though it is in this style of music its first string is so exceptionally effective. In Herbert W. Wareing's brilliant "Salterello" in G we find the cello almost rivaling the violin in agility.

Songs by Charles Wakefield Cadman. From the list of eleven in this series we select "The Sun of Love" and "Could Roses Speak" as good examples of this popular young composer's work. These songs are vocally effective, have interesting accompaniments and combine popularity and quality in an unusual degree. Three songs by Emerson James, "Good Night," "Because Your Heart," "Old Father Thames," are more on the conventional English ballad order, the last one, particularly, being a later day echo of the sort of song the country vocalists in England loved to sing some twenty years ago. It will not "Set the Thames on fire," as the English say, nor is it likely to raise the temperature of the Hudson.

T. C. Sterndale Bennett is represented by his somewhat conventional ballad, "I Still Have the Rose That You Gave Me," and his English style of an Irish song, "It's Very Vexin'." We cannot blame an English composer for writing a kind of Irish song that is popular with London audiences. But there is no reason why we should praise a composition which is labeled Irish, but which is so very English. Both these songs are as good as ballads usually are, and will serve their turn where more serious music is not wanted.

W. Franke-Harling's "Where the Roses Were" is an effective, simple, natural melody, which makes a direct appeal by reason of its unaffected grace. "Remembrance," by F. Morris Class, has a straightforward melody, but it seems as if the composer worked a little too assiduously at his harmonies. They sound labored. In our opinion the accompaniment, simple as it is in notes, is still too elaborate in harmonic changes and clashing counter themes for such a simple melody. Still we prefer too much care to carelessness.

"Just You," song by Godfrey Moole, sung by Maurice Farkoa. Those who know the kind of song Maurice Farkoa sings will know that this is a sentimental ballad of no great depth. On the vaudeville stage it would rank as high class. "While Thou Art Mine," words and music by W. H. Peterhaus, is another sentimental ballad of a familiar style. It is the kind of song which sells by the thousand if it becomes popular, but which never finds its way to a serious recital program.

Engagements for Cunningham and Rider-Kelsey.

Early next season a flying trip from the West will be made by Claude Cunningham and Madame Rider-Kelsey to Richmond, Va., where they will appear November 9 in a joint recital. From Richmond these artists will go to Norfolk, Va., November 10; then to Lynchburg, Va., Roanoke, Va., and Raleigh, N. C. Mr. Cunningham, being a Virginian, special interest will be felt in his appearance in the four Virginia cities. He is now spending a part of the summer vacation at his father's country place, which is located just outside of Alexandria, Va.

This series of Southern engagements will be conducted by W. L. Radcliffe, of Washington, D. C. Mr. Radcliffe has secured Mr. Cunningham and Madame Rider-Kelsey for a series of joint recitals in Alabama, Florida and Louisiana during the month of March.

Alexander Raab with Kubelik.

The Hungarian pianist, Alexander Raab, made a splendid impression at Queens Hall, London, on the occasion of Kubelik's last recital. Both in ensemble with Kubelik, and in solo playing, the impression created was that he is a pianist of rare ability. His Chopin numbers were played with fine technique. He possesses temperament and musical intelligence. Mr. Raab has played in many of Kubelik's concerts in Europe.

Christine Miller at Summer Festivals.

Christine Miller, the popular contralto, closes her extraordinary season this month. Since last October, this

artist has filled 115 concert, oratorio and recital engagements in twenty-four States. July 16, Miss Miller sang at the music festival in Knoxville, Tenn. July 26 she is one of the artists engaged for the Norfolk (Conn.) music festival.

Proschowsky Pupil Engaged for Berlin.

Miss Letts, a pupil of Frantz Proschowsky, of Berlin, has been engaged for appearances at the Neues Königliches Hof Opern Theater, Berlin, and will shortly make her debut in the "Walküre," under the stage name of Ruth Julien. Miss Letts formerly sang as a soubrette in America. For the past two years she has been studying with Proschowsky. She is the tenth pupil of his to be engaged for opera in Europe this year.



RUTH JULIEN.

"Of course," said Sirius Barker, "I want my daughter to have some sort of an artistic education. I think I'll have her study singing."

"Why not art or literature?"

"Art spoils canvas and paint and literature wastes reams of paper. Singing merely produces a temporary disturbance of the atmosphere."—Washington Star.

What Happened at a Flonzaley Concert in Geneva.

The story is told of the Flonzaley String Quartet that at a concert once at Geneva, Switzerland, they had on the program a quartet by Hugo Wolf, the second movement of which includes some most intricate chord passages. As they came to the first of these, they noticed a serious looking individual in the third row, who, as they played the first chord, made a wry face. Another chord followed, and another grimace. The entire quartet was in alarm. What could be wrong? Was it possible that with all their preparation and skill their playing was out of tune? A final chord passage was coming. As one man they scrutinized anxiously the critical stranger, who made another wry face.

The concert otherwise was attended by their usual success, and at the close there was a company of friends and admirers in the artist's room. There appeared also the stranger of the third row who had so upset their peace of mind. Amusement knew no bounds when, autograph album in hand, the stranger came forward and requested their signature. They were about to refuse the request of "such a hypocrite" when he enthusiastically remarked: "Gentlemen, I have heard all the noted quartet organizations perform, but, believe me, I have never heard that second movement of the Hugo Wolf number rendered with such faultless intonation, such ensemble, such perfection." And he added (with one of those terrifying grimaces, for he suffered from a nervous facial affliction) — "Gentlemen, my congratulations." Needless to say he obtained the autograph from the much relieved Flonzaleys.

The Aborn company is seeking an American opera. The Metropolitan Opera Company has one or two it would be happy to lose.—Rochester Post Express.



ARBATTE 55. DENESNY 32.
Moscow, Russia, July 1, 1911.

It seems that music has become quite indispensable to the inhabitants of Moscow, so indispensable that they cannot do without their symphonic concerts even in summer. These are given three times a week at Sokolniki, a very beautiful park situated close to a suburb of Moscow. The concerts begin in May and continue till the end of August. They are organized again by the municipality this year as those given last summer, met with great success.

Sokolniki is a favorite resort of the inhabitants of Moscow. Three hundred years ago it was a leisure spot where Tsar John the Terrible used to hunt with falcons. Sokol is the Russian for falcon and the termination "niki"



SOKOLNIKI—THE GARDEN.

means "place." The Tsar used to repair thither also to witness such inspiring sights as contests between men and wild beasts (bears, wolves, wild boars, etc.), executions and the torturing of men. He was a real Nero, although of Slavonian race.

Sokolniki offers great attractions to the Moscow inhabitants, with its park for walking and driving in, its gigantic fir trees, lakes, grottos, arbors, etc., and the air is full of the sweet scent of pines. The large concert hall has spacious open galleries running, and the garden in which it stands, is prettily laid out with flowers, shrubs and lawns. The orchestra numbers about sixty-five good musicians, many of them belonging to the orchestra of the Imperial Opera. They are free to play in Sokolniki during the holidays. The conductor, Constantin Saradshew, is thoroughly musical, having received his training first at the Moscow Conservatoire and later under Nikisch at Leipzig. The Sokolniki programs are always arranged in a most interesting way, more or less varied, with standard and modern works. The programs announced for this season include a cycle of Beethoven's nine symphonies, Mozart's "Idomeneus," compositions of Russian com-



SOKOLNIKI—THE PAVILION WITH THE MUSIC HALL OUTSIDE.

posers, of the French moderns such as Debussy, Ravel, etc., Ritter, Strauss, Mahler (fourth symphony). A vocal quartet is to assist frequently. It consists of Mlle. Smirnow (soprano), Goedick (alto), Mr. Takovlev (tenor), Gpetyki (basso). The piano soloists are Madame Tsherbin-Bekman, Dolengo-Grabowski, Mr. Beklenishew, Orlov, L. Conus and others, violin soloists; Count Doolow, Mlle. Vedrinskaja, Mr. B. Popow, Plaksin, etc.; cellist, E. Belloussow. Moscow often is visited by foreigners in

summer, so they will have an opportunity of listening to good music in lovely surroundings at Sokolniki.

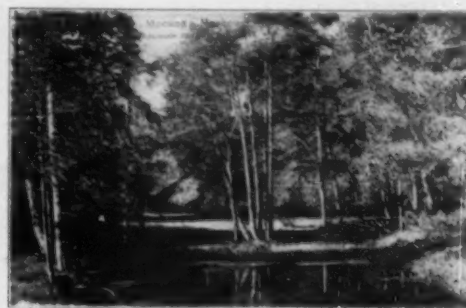
At one of the concerts a symphonic poem on a tale of Edgar Poe was performed for the first time. It was the



SOKOLNIKI.

work of a young composer, N. Miaskowski, who finished his musical training at the Conservatoire of St. Petersburg last spring and by his exceptional gifts begins to interest musical Russia. These symphonic concerts do much toward the improvement and development of music in Russia as the prices of admittance are very low and the concertgoers belong to the most varied classes of society.

There is an organization in Moscow which bears the name of "The Society of the Grand Duke Sergius" (he



THE LAKE IN SOKOLNIKI.

died in 1904) and has for its aim the furtherance of amusements for the masses with comedies, operas, concerts, etc. This society is energetically carrying out the task it has set itself. In summer operas are given in a garden suitable for such performances. The stage is large, the seats are comfortable and under cover. The company is supplied with good singers and a good orchestra assists. The repertoire consists not only of Russian operas, but also of those of the West. The so-called opera garden is well attended, especially on holidays, when the workers are at leisure to enjoy themselves.

ELLEN VON TIDEBÖHL.

Debut of Another Saenger Artist.

Elise Price, a contralto trained for opera by Oscar Saenger, of New York, made a successful debut recently in Baltimore and Washington. Madame Price was called upon by an opera company to sing the roles of Lola in "Cavalleria Rusticana" and of Maddelena in "Rigoletto" at short notice. The singer was trained in the Saenger opera class. The critics and music lovers agreed in their estimate of the debutante, for her voice, stage presence and acting were universally praised. Madame Price is the tenth Saenger artist to make an operatic debut this season.

Song writer in Chicago died singing some of his own compositions. Others sing, but just live on.—New York Telegraph.

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TWIN CITIES, July 15, 1911.

All attention last week was centered on the civic celebration which our Minneapolis held from July 2 to 8. The streets were illuminated with an elaborate system of lighting, declared by many to be the most beautiful and complete ever planned by a city. Vivid groups met the eye at every turn; soldiers and sailors, cowboys and Indians sauntered about and the picturesque was everywhere. Military reviews, automobile and industrial parades, land and water pageants filled the days to overflowing with interesting and amusing events. There was no lack of music in the great celebration; four bands gave concerts daily in different parts of the city; automobile sirens played whole tunes as they went through the streets—with "The Merry Widow" waltz a steady favorite—and "singing fireworks" added their pean to the grand chorus.

M. H. Hanson, of the M. H. Hanson Concert Direction of New York, was in St. Paul for a few days recently.

Mr. and Mrs. Emil Oberhoffer left Monday evening for the Pacific Coast to pass the summer vacation. They will spend two weeks in San Francisco, where they have been invited to attend the convention of the National Educational Association. On their return, they will visit the Yellowstone, arriving in Minneapolis in time for Mr. Oberhoffer to take the orchestra to Ravenna Park.

Mr. and Mrs. James A. Bliss are spending the summer in Massachusetts.

Marie Ewertsen O'Meara and Alma Peterson were soloists Friday evening at the opening service of the convention of the Central Conference of American Rabbis at the Jewish Temple, Avon street and Holly avenue, where G. H. Fairclough is organist.

Mrs. Walter Merrill Thurston, contralto, is spending a few weeks in Chicago coaching with a well known teacher.

Mr. and Mrs. Paul Zumbach left this week for Los Angeles and San Francisco. They will return by way of Portland and Seattle.

Northwestern Conservatory.

MINNEAPOLIS, July 15, 1911.

Arthur Wallerstein, head of the violin department of the Northwestern Conservatory, and Frederic Fichtel, head of the piano department, gave a recital during the assembly hour of the agricultural school of the university on July 8. The program consisted of the sonata in G for the piano and violin by Grieg and of violin soli; "Ave Maria" by Schubert-Wilhelmj and "Humoreske" by Dvorák.

Arthur Vogelsang, head of the conservatory voice department, is spending the summer in New York, coaching with Arthur Saenger.

Gertrude Dohyns, of the conservatory piano department, has been spending the first weeks of her vacation at Lake Minnetonka.

John Beck, pupil of Frederic Fichtel, gave a recital at the home of Mrs. W. J. Mayer, 4032 Sheridan avenue, on Saturday evening, July 8.

Frederic Karr, head of the dramatic school, is at Glenn Morris Inn at Christmas Lake during the summer session of the conservatory, coming in each day for his work.

Donna Schanck, who graduated this year from the public school music department of the conservatory, has been appointed supervisor of music in the public schools of Libby, Mont.

Ethel Alexander and Anna Hughes, united in a program at assembly hour of the agricultural school of the

university on July 1. Miss Alexander played the "Spinning Song" and the "Hunting Song" by Mendelssohn. Miss Hughes sang Cadman's cycle of Indian songs.

Arthur Linden, pupil of Frederic Karr, of the conservatory dramatic school for the last two years, is playing leading roles with the Raymond Stock Company at the Metropolitan Opera House of this city.

Marie Crawley, Sylvia Swartz, Clara Rabich, Edith Cohen, and Madeline Friedman, pupils of Flora Belle Carde of the conservatory expression department, gave a

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The Milwaukee Sentinel of June 23d says:—"The press notices which have preceded the coming of Ludwig Hess have not in any manner exaggerated his abilities as a splendid artist."

Full information as to Mr. Hess' compositions, past appearances in Europe, terms and dates from

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recital at the Conservatory Saturday morning, at ten o'clock, in the Conservatory Hall.

Ethel Alexander, who graduated from the artists' course of the conservatory in June, is filling a position as organist of the Lyndale Congregational Church for the summer months. She has been reengaged as organist of the First Unitarian Church for the coming year.

Gladys Conrad, pupil of Arthur Wallerstein, and a 1911 graduate from the teachers' and players' course of the violin department, gave a recital in Conservatory Hall on Saturday morning, July 8, at 11 o'clock. Miss Conrad was assisted by Margaret Campbell, pupil of Lella Parr-Livingstone, and John Beck, pupil of Frederic Fichtel. The program follows:

Sonata for violin in G minor.....Tartini	
Mazurka in G.....Wieniawski	Gladys Conrad.
Rose Softly Blooming.....Bohm	
The Lass with the Delicate Air.....Arne	
Japanese Love Song.....Thoman	Margaret Campbell.
Concerto No. 9, op. 104.....De Bériot	M. A.

Falk Receives Ovation in Buffalo.

Jules Falk, the violinist, was one of the artists who received an ovation after his playing at the recent convention in Buffalo, of the New York State Music Teachers' Association. Mr. Falk played at the concert June 28. The following opinions from the Buffalo papers, will be read with interest, by those who admire this finely schooled artist:

Jules Falk, the violinist, won an ovation for his superb musicianship, his various numbers being played with lovely tone and that desirable singing quality that is entrancing. The "Introduction

and Rondo Capriccioso," by Saint-Saëns, was magnificent. Mr. Falk was recalled for an encore.—Buffalo Courier, June 29, 1911.

Jules Falk, the interesting young violinist, was one of the pleasant surprises of the evening. He is a violinist of the first rank and he electrified the audience by his power of execution, his exceptional temperament and his mature technic. He was heard to good advantage in a group of old masterpieces and the "Introduction and Rondo Capriccioso" by Saint-Saëns. Mr. Falk has powerful tones that are sure and even. He also has much grace and warmth and his interpretative power is admirable. He was given a hearty ovation and had to give several extra numbers.—Buffalo Commercial.

First honors went to the chorus and the violinist. Mr. Falk played a group of pieces by seventeenth and eighteenth century composers, and the "Introduction and Rondo Capriccioso" by Saint-Saëns. His tone is full and of much warmth and loveliness. His playing was especially satisfying in the old compositions, where he charmed by the grace and brilliance of his style. He was recalled times without number and compelled to add two encores.—Buffalo Express.

Mr. Falk played a group of pieces by seventeenth and eighteenth century composers. He is a player, possessed of much warmth and feeling. "The Introduction and Rondo Capriccioso" was sublime and Mr. Falk was recalled time and again. He was compelled to play two encores.—Buffalo Times.

Jules Falk, whose ability as a violinist, calls for high praise, his splendid tone and musical conception, arousing great applause.—Buffalo Evening News.

Music Critics Admire Wakefield's Noble Voice.

Henriette Wakefield, the mezzo soprano of the Metropolitan Opera Company, sang at the recent Sängersfest in Milwaukee, and at the special series of concerts with the Russian Symphony Orchestra at the Madison Square Garden. Each appearance earned for this singer the sincerest appreciation from public and the press. The music critics, East, West and South, have, in each instance, expressed admiration for Madame Wakefield's voice. Hers is a beautiful voice, and her method is another reason for her success. The following notices refer to the sängersfest in the West and the Madison Square Garden music festival:

Madame Wakefield by the faultless legato and sostenuto of her method, as well as by the exceptional beauty and sympathy of the voice itself, supplied a contrast which the audience recognized with cordial applause. She sang the familiar aria from Saint-Saëns' "Samson et Delilah," filling out each of its graceful phrases with that sustained flow of tone that we have learned to regard as the foundation of the art of song. The audience demanded an encore and Madame Wakefield responded with Hildach's "Der Lenz."—Glenn Dillard Gunn, in the Chicago Tribune.

This afternoon was the occasion of the first appearance of Henriette Wakefield, who sang "My Heart at Thy Dear Voice," from "Samson et Delila." Her voice is of splendid quality.—Harrison Hollander, in the Milwaukee Sentinel.

Miss Wakefield was heard in a group of songs and also in Grieg's "At the Cloister Gate," for soloists and women's chorus. The contralto was heard to infinitely better advantage than at the preceding matinee and the happy combination of a voice of splendid timbre and perfect enunciation with an unusually charming stage presence found instant favor with the audience. Miss Wakefield was especially pleasing in the "Bohemian Cradle Song" by Smetana and Strauss' "Schlagende Herzen."—Harrison Hollander, Milwaukee Sentinel.

Ludwig Hess, the German court singer, made another favorable impression, as did Madame Wakefield in classical arias.—Chicago News.

A group of lieder sung by Madame Wakefield aroused the audience from the lethargy of heat, and continued applause resulted in the singing of two encores.—Evening Wisconsin.

The solos of Ludwig Hess and Henriette Wakefield called forth several encores.—New Orleans Picayune.

Henriette Wakefield, of the Metropolitan Opera Company, was the soloist. She sang the "Samson et Delila" aria and for an encore the "Rosary." Later she was heard in Chadwick's "Honeysuckle" and Hildach's "Der Lenz," and as an encore "Believe Me if All Those Endearing Young Charms." The audience liked her singing and told her so.—New York Herald.

Ludwig Hess had become the favorite of the Milwaukee public, but now he must share with Madame Wakefield the favor of the public. She sang the great aria from "Samson and Delila" by Saint-Saëns with a beautiful voice that completely filled the vast hall to the last corner, and was just as beautiful in the pianissimo parts as it was in the forte. When she finished the applause would not end until she granted an encore.—New York Staats-Zeitung.

Madame Wakefield sang with piano accompaniment lieder by Strauss, Brahms, Smetana, Franz, Schindler, and was at the first concert superb.—New York Staats-Zeitung.

Emma Koch's Pupils

At the recent public pupils' concerts of the Stern Conservatory in Berlin, two pupils of Emma Koch distinguished themselves, both appearing in the large hall of the Philharmonie with orchestra. Halina Frischmann, of Lodz, played Weber's "Concertstück" in F minor with a scintillating technic at a lively tempo as well as with a great deal of feeling and dash. On June 25 Hanni Voigt, of Berlin, gave an unusually broad, refined, intelligent rendition of the Beethoven G major concerto (first movement), a work for which Emma Koch herself has a special predilection. Frl. Voigt proved to be a serious, thinking musician and an artist possessing an unusual amount of sentiment.

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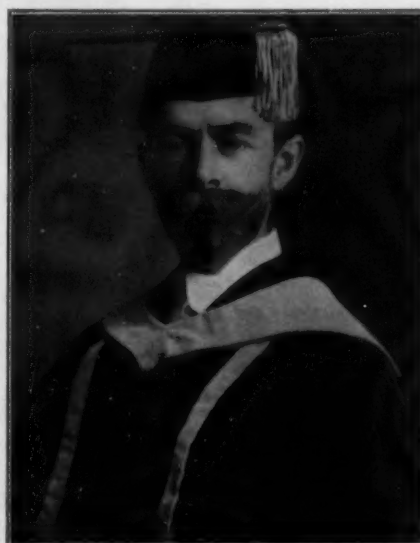
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Concert Direction: M. H. Hanson



CHICAGO, July 15, 1911.

The close of the regular school year at the Glenn Dillard Gunn piano studios was celebrated by an orchestral concert in Fine Arts Assembly Room. An orchestra, recruited from among the younger professionals of Chicago, who have rehearsed under Mr. Gunn from time to time, and strengthened by several of the best orchestra musicians in the city, supplied the accompaniments for the Beethoven C minor and the Saint-Saëns' G minor concertos. The former was presented with admirable clarity and poise by Helen Desmond. In the Saint-Saëns number Mr. Gunn introduced to the public another talent of merit and attainment similar to those developed under his care by little Miss Suttel. Technically, the Saint-Saëns concerto has rarely received a more complete performance, and in the scherzo and the finale the young pianist developed qualities that bordered on virtuosity. Both Miss Desmond and Miss Suttel will be heard in recital next season. Mr. Gunn's pupils during the past year have been unusually active. Miss Suttel has appeared with Campanini and in recital. Prudence Neff has been heard both in Chicago and adjacent cities in recital and chamber music programs. Charlotte Andrus has likewise attracted attention by her ensemble playing.

Clarence E. Loomis, pianist, and Marie Sidenius Zendt, soprano, will be the soloists at the fourth of the American Conservatory series of summer recitals, Wednesday morning, July 19, at the Kimball Recital Hall.

E. L. Kleiderer, tenor pupil of Mr. Willett, of the Sherwood Music School, has returned from a most successful tour with the Hulien's Military Band through the South.

Delia Donald Ayers, soprano, made an exceptionally successful debut the present week at Ravinia Park with the

Theodore Thomas Orchestra, under Frederick Stock. Mrs. Ayers is a California girl and is now in Chicago to coach for the summer with Charles W. Clark, the eminent baritone. Mrs. Ayers possesses a lyric soprano voice of great beauty and volume.

Charles W. Wagner, the manager, left last week on a flying trip to Europe, in the interest of the various artists whom he will manage next season. Mr. Wagner will visit Alice Nielsen and Riccardo Martin in Paris, Rudolph Ganz at Lausanne, Switzerland, Schumann-Heink in Bayreuth, Kocian in Prague, and John McCormack in London. Mr. Wagner sailed July 15 on the Lapland, returning to this country August 24. In addition to the extended tours of Rudolph Ganz and Oscar Seagle Mr. Wagner is booking a company of eminent operatic artists.

The compositions by Nettie Delphine Ellsworth are published by the N. D. Ellsworth & Company, of Chicago. Mrs. Ellsworth's work is divided into books. The first one, called "Little Journeys in Melody Land," is printed in calendar style and consists of nine lessons for beginners. The third book is called "Melodic Sunshine," and includes fourteen easy pieces. Three books on "Poetical Thoughts" include pieces for both hands, transposition, bass clef, minor mode and duet. "Eight Melodic Thoughts" for the second grade brings eight compositions very easy for children. Four compositions for four hands for the second grade and "Summer in Melody Land" are at the present in great demand. Among other compositions "Musical Thoughts Book No. 1 and 2" and a sacred song, "The Brook by the Way," all of which are used by most of the teachers and by colleges as well as private institutions.

One of the most interesting summer recitals was given at the Bush Temple Conservatory by Harriet C. Cartwright, pianist, and Alfred Kanberg, tenor. Miss Cart-

wright is a graduate of the Bush Temple Conservatory and has been doing post graduate work with Julie Rive-King. Mr. Kanberg is a pupil of Frank B. Webster. Miss Cartwright displayed talent of marked ability, well poised technic and musicianly understanding. The recital was a credit to the institution and especially to the instructors of these two artist students.

Georgia Kober, president of the Sherwood Music School, who has heretofore taught at Chautauqua (New York) Institute during the summer, remained in Chicago this season owing to the large registration of pupils. She has enrolled students from New York, North Carolina, South Carolina, Pennsylvania, Ohio, Mississippi, Michigan, North Dakota, Missouri and Minnesota.

A reception given by Thomas N. MacBurney in his studios in the Fine Arts Building last Thursday afternoon, July 13, brought forth a large gathering of friends. The function was given in honor of Louise Burton, one of Mr. MacBurney's assistants, and a soprano of no small merit. The young artist is going to Europe, where she will study under King Clark, with whom Mr. MacBurney was the chief assistant for a period of three years.

Edna Gunnar Peterson, the talented pianist, will pass her vacation at Lakeview, Mich., as guest of Mr. and Mrs. Leo Marks. Miss Peterson will be heard next season in several concerts in conjunction with a former violinist in the Theodore Thomas Orchestra.

Partial free scholarship is similar to the piano puzzles. Everybody wins and can secure the partial free scholarship, with or without talent, and with or without a future in store for the applicant.

Louise St. John Westervelt, vocal teacher, will take a five weeks' vacation this summer, journeying to Lake Huron, where she will remain until the first part of September. Miss Westervelt has been one of the busiest vocal teachers in and around Chicago this winter. Her class in Davenport, Ia., was the largest in Miss Westervelt's career as a vocal instructor. At the Iowa Music Teachers' Association convention seven of her pupils represented her method, winning great success through excellent interpretation.

Regina Watson and her husband, Dr. Watson, will sail for Europe next week. They are going to Paris and from there into the high Alps, and will take the cure at Terasp, returning to Chicago about the third week of October. Mrs. Watson will reopen her studios the first week of November.

Thursday evening, July 27, Mr. Gilmour's students in the Chicago Musical College School of Acting will give an unusual dramatic festival of offerings in the Ziegfeld Theater. Among the playlets to be presented is a one act drama, "The Laugh of Death," by H. J. Rounlig. Mr. Rounlig has built his drama around the tragic lives of government spies in Russia.

The third concert of the summer term series of young entertainments was given last Thursday evening in the Ziegfeld Theater. Students of the vocal, piano, violin and expression schools participated and appeared before an audience which taxed the capacity of the hall. The fourth entertainment, scheduled for July 20, will be given over solely to students of the School of Expression, under the direction of Letitia Kempster Barnum.

Dr. F. Ziegfeld sailed for Europe last Thursday on the steamship George Washington of the North German Lloyd. He will return in time for the free scholarship contests before the opening of the fall term.

Summer term School of Acting students are rehearsing in the Ziegfeld Theater every day. The benefits of public appearances have been realized with each succeeding year, and at the present time more stress is laid upon this one feature than upon any other requirement of the course of instruction.

Irene Langford, a well known English operatic soprano, will remain all through the summer in Chicago in order to study with Theodore S. Bergey, the vocal teacher of Steinway Hall. Mr. Bergey's past season has been the most successful in his long career. RENE DEVRIES.

Eames and De Gogorza Married in Paris.

Emma Eames, the American prima donna, and Emilio de Gogorza, the concert baritone, were married in Paris last week. The civil ceremony took place at the Mayory of the Eighth Arrondissement July 12, and the religious ceremony the day following at the Church of St. Pierre. The newly wedded musical pair will remain abroad until the early winter, when they come to America to begin a joint recital tour under the management of Frederic Shipman.

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ROME AND THE EXPOSITION IN 1911.

ROME, July 1, 1911.

The bataille des fleurs at the Ethnographic Exposition, which is at Piazza d'Armi, was an absolute success financially and artistically. Multitudes of people from all parts of Italy came, if not to participate, at least to look on and augment the entrees. Many were the prizes, most of them rich and artistic. The Queen Mother gave a chiseled tea set in solid silver and gold for the best decorated motor car or carriage. Another great success, and even superior to the first, was the repetition of the "St. John's Feast" at Piazza d'Armi. This feast is a general holiday, and on the eve of the 24th it is customary to pass the evening (and even part of the morning) outside the St. John's Gate, in the ancient walls which once surrounded ancient Rome. Outside these walls the road is filled on both sides with barettes and restaurants of all categories, where thousands of people sup and drink the delicious wines of the surrounding hills. In the wee hours of the morn they all return to their homes. This festivity, in a more aristocratic way, was repeated on the 24th, St. John's Day, and one of the chief attractions was the singing and playing of some songs which had been written expressly for a concours instituted for the occasion. Belowered, illumined and garlanded, several large wagons, upon which pianos and a small orchestra, besides the singers in characteristic Roman costumes, were placed, went the rounds of the grounds and finally halted upon the large place before Festival Hall, among a noisy crowd, which applauded frantically. It had been arranged at first that the songs should be sung on the big Roman ship (where a pretty stage had been prepared on the second floor), but the crowd was so great that at the last moment it was decided to give an open air hearing to the music.

The Roman ship, by the way, is a marvel. It was beautifully illumined, inside and outside, and an excellent buffet service was installed in one of the corners of the second floor, with tables and chairs, all ready for the performance, which did not take place.

Festival Hall will be inaugurated on July 6. Cav. Billaud will present a good company in comic opera. Under the hall itself is another immense hall, which will be inaugurated on the same day with a cinematograph.

In a few days the Tuscan Pavilion and two others will be opened. These inaugurations are always accompanied with some banquet or other festivity. On the 28th the whole of the Piazza is to be illumined, and the little lake between Festival Hall and the Forum of the Regions will be covered with decorated barks, sailboats and auto canoes. As the first of the evening festivities has proved to be such a success, many others are being organized to take place during the summer.

The price of admission also has been reduced, and this has proved to be a wise move. The railroads, which here are governmental, have made special reductions of 75 per

A Tetrassini Triumph in London.

Madame Tetrassini scored a great triumph at the gala performance in Covent Garden, on the evening of June 26. The King and Queen and the various representatives of crowned heads in Europe assisted in a scene of enthusiasm seldom witnessed at an Opera House. Her singing in the lesson scene in "Barber of Seville" stirred even the austere royalty to frenzy. A few extracts from the London papers follow:

All opera goers know Madame Tetrassini in the Barbieri, and except that she seemed to enjoy the fun more than ever and that her voice and her execution were more wonderful than ever, there

cent. for all those who go to the evening festivities, the ticket being good for eight days.

The Costanzi season is nearing its end, and "Falstaff" and the "Girl" have held the boards with variable suc-



ONE OF ITALY'S MASTERS, GIUSEPPE MARTUCCI.

cess. Puccini was here for a few days only. Toscanini is the hero of the short season. He now is rehearsing Verdi's mass, which will be given at the Augusteo within a few days. Toscanini succeeded here, as he did some years ago in Milan, in abolishing the encore nuisance. It



GERMAN PAVILION OF FINE ARTS.

was a hard fight, as the public here is absolutely indiscreet in its demands of encores, which the artists until now have too readily consented to give.

The electric car service is excellent, the cars running until midnight on ordinary nights and until three o'clock in the morning on extraordinary nights.

Many foreigners are expected here after the Coronation festivities in London.

is little need to pass any remarks on her performance. It roused the loudest and most spontaneous burst of enthusiasm of the whole evening: and, of course, Signor Malatesta, John McCormack, Signor Sanmarco and Signor Marcoux all entered thoroughly into the spirit of the comedy and kept the ball rolling gaily. Both the King and Queen might be seen to be laughing at the merry business, and the curtain fell to rounds of applause in which both their Majesties joined.—London Times.

Like a scherzo in the operatic symphony of the evening came the humorous "singing lesson" scene from Rossini's sparkling "Barber of Seville." Applause was very restrained during the whole evening, and in any case beguiled hands cannot be very voracious. But the rousades of Madame Tetrassini in "Je suis Titania" of Thomas aroused the chief enthusiasm of the evening, and the stern

and imperturbable Japanese and Hindus relaxed their faces into a smile as the irresistible M. Sanmarco as Figaro roughly shaved the reverend Bartolo (M. Malatesta), while his daughter Rosina (Madame Tetrassini) flirted with Almaviva (Mr. McCormack) at the spinet. The German Crown Prince was visibly amused at Rosina's archness, and chatted vivaciously with the Queen meanwhile.—London Daily Mail.

Tetrassini as Rosina in the lesson scene from "Il Barbieri," with John McCormack as Almaviva, ranging through all the bewildering resources of her art and voice with that unmatched ease and accomplishment of hers.—London Daily Chronicle.

Then after another interval followed the third act of "Il Barbieri," affording Madame Tetrassini an opportunity to delight and astonish her hearers with an example of that coloratura singing which has won her fame throughout two hemispheres.—London Westminster Gazette.

The third and final example of opera was a scene from Rossini's "Il Barbieri di Siviglia." In another five years the work will be a century old—that is, such part of it as survives in the present day. In the excerpt given last night very little of the original Rossini is left. The interest was centered in the singing of Madame Tetrassini, the most remarkable coloratura singer of the day, and she was heard in the polonaise, "Io son Titania," from Ambroise Thomas' opera, "Mignon." The prima donna is at liberty to introduce any air she pleases in the lesson scene, and the choice made by Madame Tetrassini was one that enabled her to give a brilliant display. Her floriture extended through the whole range of her voice up to the F in alt, and at the same time showed the pure and musical quality of her voice, especially in its upper range.—London Morning Post.

Plans for Worcester Music Festival.

The committee for the Worcester (Mass.) music festival has about completed plans for this year's event, to be held the last week in September. The first festival concert takes place September 27 (the public rehearsal set for Monday evening, September 25). Bantock's setting of "Omar Khayyam" will be presented the opening night. Beethoven's mass in D major will be sung Thursday evening, September 28. Max Reger's new work, "The Nuns," will be another novelty on the festival programs. The Reger and Bantock works receive their American premiere during this musical week. Among the singers engaged are Evan Williams, as the Poet, and Horatio Connell, as the Philosopher, in the Bantock work. The contralto for the performance has not yet been engaged.

The soloists for Thursday evening include Florence Hinkle, soprano; Anna Taylor Jones, contralto; Lambert Murphy, tenor, and Clifford Cairns, basso. Messrs. Connell and Cairns and Mrs. Taylor-Jones make their first appearances at the Worcester festivals. Mr. Williams is an established favorite, as he has sung at the festivals eight times. He will sing Friday evening (closing night) as well as at the opening concert, Wednesday evening. Other soloists for Friday night are Alice Nielsen (for two seasons a prima donna with the Boston Opera Company) and Albert Spalding, the violinist. Ernest Hutcheson has been engaged as the piano soloist for the festival, which will be the fifty-fourth event. This will be the first time that the Beethoven mass has been sung in Worcester.

A New Music Temple for San Francisco.

During the convention held week before last by the California State Music Teachers' Association in San Francisco, the project of building a large new music temple was discussed. The plans for the building are to be modeled similar to Carnegie Hall, New York, but the stage will be much larger, as the projectors expect that the new temple will be the home of grand opera, as well as symphony concerts. The seating capacity of the main auditorium is to be 4,000. The upper stories will consist of studios, smaller halls, etc. According to one authority the work of securing subscriptions has been going on for some time. It was stated that over 500 had pledged their names.

The plans include one of the largest pipe organs in the world, and the boxes in the large auditorium are to be arranged like some of the opera houses in Europe.

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GREATER love hath no man than this: that he lay down his pen for his friends and stop composing vocal ballads.

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BRUNNHILDE's self immolation in "Götterdämmerung" and the "Feuerzauber" in "Walküre" are the real light motifs of the "Nibelung" cycle.

It is extremely doubtful whether Mozart knew how his operas should be sung, for he certainly could not have been acquainted with the Mozart tradition.

COUNT that day gone
 And mildewed in the past
 When fools would say
 That Richard Strauss won't last.

It is reported from Bucharest that the prima donna of the grand opera company which appeared there recently fired three shots at the tenor and nearly killed him. A shooting star, as it were.

NEW YORK barber shops are being equipped with orchestras. Anything to divert a fellow's mind from his suffering is good.—Dayton News. Also the violin's scrape will be sort of comforting on the plan that misery loves company.—Florida Times-Union. And in such a place even Wagner would not object to having his 'airs cut.

Now that the so-called magazine trust has run afoul of the Government's prosecuting officers, **THE MUSICAL COURIER** is beginning to feel nervous, for we plead guilty to being a monopoly, our monopolization consisting in the control of the entire business of musical journalism, including all desirable circulation and advertising. However, we do not restrain trade—our patrons do that, by preferring **THE MUSICAL COURIER** with their good will and practical support.

ONE of the best music papers published in Germany is the *Musikalisches Wochenblatt* of Leipzig, with which is incorporated the *Neue Zeitschrift für Musik*, Robert Schumann's original paper. The publishers are Reinecke Brothers, and the editor's chair has been satisfactorily occupied up to July 1 by Ludwig Frankenstein. Since then Mr. Frankenstein, having retired, the succession has fallen upon Prof. Friedrich Brandes, music director at the Leipzig University. May the paper continue to prosper!

YOUNG Henry K. Hadley gave an orchestral concert of his works recently at Queen's Hall, London, and was alluded to by Musical News as "one of America's foremost conductors and composers." That paper goes on to say that Mr. Hadley's D minor symphony "has evidently been influenced by other composers, such as Debussy and Richard Strauss. . . . Mr. Hadley seems unable to get enough variety of orchestral coloring in his work. . . . Hadley's tone poem, 'Salome,' is noisy and fails in descriptiveness." One of America's foremost conductors and composers? Heaven save the mark!

In the Munich *Neueste Nachrichten*, we read: "A great concourse of persons gathered at the East Cemetery to take part in the funeral ceremonies for Felix Mottl. Prof. Emanuel von Spiedel had arranged the obsequies impressively and touchingly. In the ranks of those present were representatives

of the government, of the city, and of local and outside artistic circles. As the coffin approached, covered with white roses, the 'Liebestod,' from 'Tristan and Isolde,' was played. Then the Intendant General von Spiedel gave voice to the general mourning over the loss of the master, and laid wreaths on the grave, in the names of the Prince Regent and the Bavarian Royal Opera and Theater. Richard Strauss spoke the concluding eulogy, 'from the hearts of music-lovers everywhere.' Ensuing, came a long succession of addresses, accompanied by the bestowing of many wreaths. The funeral march from the 'Götterdämmerung' closed the last honors for the great artist."

ANSWERS to correspondents:

A. R. B.—The opus number is 5.

M. E.—He toured America in the year you mention.

S. K.—It is not a reliable reference book.

C. M.—Thanks.

L. T. C.—That is not within the province of **THE MUSICAL COURIER**.

F. P. S.—(a) Chopin's C sharp minor scherzo and the "Barcarolle." (b) The same composer's "Bolero" and "Tarantelle."

L. B.—The announcement has not yet been made.

D. B. M.—November 13.

OUT of Milan comes the program de luxe of a concert given there on June 21, by the Anglo-American colony of that city, in commemoration of the coronation of King George and Queen Mary of England. Just why Americans residing in Milan should take so personal an interest in perpetuating a royal custom is puzzling, but that would not matter if the program had been more consistently planned. The only composer of Anglo-American birth represented in the scheme for the concert of the Anglo-American colony is George W. Chadwick. The names of the other composers on the list were Pacini, Bossi, Sgobbi, Toledano, Saint-Saëns, Verdi, Puccini, Tosti, Leoncavallo and Bettinelli. Not one Englishman, by the way!

FROM every side arrive denunciations and disparagements of Wagner's "My Life," just published in memoir form. The latest of those to take a whack at the work is Louis C. Elson, who says in the Boston Advertiser that "one can find as vivid a presentation of Wagner's character and of the main facts of his life, in Finck's biography." Some of the attributes with which Mr. Elson credits Wagner are "unbridled tyranny, conceit, and injustice," and he alludes to the possessor of those traits as "Wagner, the Little," in contradistinction to "Wagner, the Great," who wrote: "If I live to complete the 'Ring' I shall have lived gloriously, and if I die before it is completed I shall have died for something beautiful." As considered by Mr. Elson, Wagner the Little was "the man who was an ingrate to his friends, who practically caused the death of the woman who had slaved for him as his first wife, who betrayed his loyal helpers, Von Bülow and Wesendonck, who committed crimes which are only hinted at in his biographies." Particularly severe are the strictures which the Elson criticism puts upon Wagner's unchivalrous descriptions of his first wife, Minna, and the references to her ante-nuptial stigma, "about which the composer was fully informed when he married her." Altogether, the present presiding genius at Wahnfried, usually so careful of Wagner's posthumous reputation, seems to have been unusually indifferent or strangely lacking in judgment when she permitted the publishing of the memoirs. They take away from, rather than add to, the world's admiration for the genius who composed so grandly and lived so selfishly.



REFLECTIONS

BY THE EDITOR

PARIS, July 7, 1911.

Hans Richter has decided upon Bayreuth as his permanent residence, and, after the Festspiele, he will prepare for the opening of a school of music under his direction.

A centenary celebration in honor of Liszt is being arranged in Buda Pesth under the patronage of the Emperor and King Francis Joseph, the Hungarian Government having the organization in charge. Among those who will participate are Stavenhagen, head of the Geneva Conservatory; d'Albert, Rosenthal, Leopold Auer and many others. The chief orchestral works will be produced. Liszt's "Christ" oratorio and "Coronation Mass" occupy prominent places on the program.

The Heidelberg Liszt Centenary Committee has just received word that Camille Saint-Saëns will participate at that fête.

It was rumored in London last week that the creditors of a well known symphony and opera conductor were about to petition for involuntary bankruptcy proceedings against him. This must be due to his debts. Many of these creditors should remember the many tickets to his entertainments they received from him, gratis. That is one reason why he is in debt.

On his way from Paris to Cologne the singer Karl Ditan, occupying a second class compartment together with two other men, was chloroformed, and 400 francs (\$80) and his gold watch and chain, valued at \$220, as well as his overcoat, cane and umbrella, were taken from him. At Liège the singer awoke and called for the train hands, but the two other men could not be found and it is conjectured that they got off at Charleroi. This all took place outside of the United States.

Free Mason.

A sanatorium was dedicated on May 1, at Bad Reichenhall, near Salzburg, Austria, which owes its existence to the Masonic fraternity in that district. Director R. Koch, of that town, has issued a brochure on Brother Mozart, dedicating it to the Sanatorium Committee, and according to the little book, the Emperor Francis I was master of the Vienna lodge "To the Three Canons," which was founded by the Earl Bishop John Schaffgotsch, master of the lodge in Breslau known as the "Three Skeletons." Brother Wolfgang Mozart was originally a working member of the Vienna lodge "Charity," which a year after its foundation was merged in the lodge "Newly Crowned Hope," Duke Wenzel Paar being master, and Schikaneder, an associate of Mozart, a member, and quite a number of Mozart

compositions must be attributed to the dedicational spirit as evoked by his Masonic associations, among which are the "Gessellenweihe"—tribute to the fraternity, "The Mason's Delight," and Masonic funeral music, but chief of all, the "Magic Flute," which is an apotheosis of Masonry, symbolically considered. Mozart occupied an exalted position in Masonry and there are now four lodges named after him, two in America, one in Leipsic and the Salzburg Mozart Lodge, which is particularly devoted to the memory of Brother Wolfgang Mozart. Josef Haydn was also a devoted Mason as member of the Vienna lodge "The True Association." Whenever Mozart went to Salzburg he worked in the old lodge "Prevision," of which Frederick, Earl Spaur, controlled the hammer, as they call it in German, and many of the prominent lords and counts and other men of prominence were brothers or master Masons and beyond, with Mozart in that work. Beethoven was supposed to have joined the cult, but it is not positively known. The London Philharmonic contribution that went to him was supposed to have been based on the sign. As Masons are not in the habit of discussing these things they remain obscure.

The performance of the "Nibelungen" cycle at the Grand Opera here under Nikisch resulted in a triumph for him. Among the singers Dalmores took the honors.

Tetrazzini's engagement with the Metropolitan Opera Co. for next season marks the highest point so far in her career. For the season following, Frida Hempel, of the Berlin Royal Opera, is engaged with a three years' contract.

Offenbach's "Belle Hélène," under the artistic control of Max Reinhardt, is offered for an American manager. It has an original mis-en-scène of Reinhardt's own construction, and can be given in both English and German. It is said to be unique and far beyond the old design. (See Munich Letter.)

Since writing, I have received the program of the Buda-Pesth Liszt Centenary referred to above.

October 21—At the Fortress Church, 11 a. m.—The Mass. At the Opera, 7:30—"St. Elizabeth."

October 22—At the Concert Saal of the National Music Academy, 7:30: (a) Choral. (b) Ballade, E flat, Karl Agghazy. (c) Liebestraum and E flat polonaise, Eugen d'Albert. (d) B minor sonata, Arthur Friedheim. (e) "Loreley," "Ueber allen Wipfeln," "Die drei Zigeuner," "Wieder möcht ich dir begegnen," Lulu Mysz-Gmenier; accompanist, Richard Pahlen. (f) "Bénédiction de Dieu," "Mazeppa" etude,

Aladar Yuhas. (g) "Don Juan" fantasy, Frederic Lamond. (h) "Au lac du Wallenstätt," "Mephisto Waltz," Moriz Rosenthal. (i) Chorus.

October 23—Concert: No. 1. Chorus. No. 2. "Sonnet de Petrarca," "Rakoczy March," Emil Sauer. No. 3. "Prédication de St. François Assisi," Bernhard Stavenhagen. No. 4. Songs. No. 5. Ballade, B minor, Arpad Szendy. No. 6. "Etude de Concert," F minor, "St. François marchant sur les flos," Stephan Thomas. No. 7. Eleventh Rhapsody, Vera von Timanoff. No. 8. Chorus.

October 24—At the Opera House: Concert of Liszt symphonic numbers.

October 25—At the Opera House: Oratorium, "Christus."

The orchestral numbers are to be conducted by Liszt's grandson, Siegfried Wagner, and by Felix Weingartner and Stephan Kerner.

Protection.

Instigated by Prof. Hugo Münsterberg, of Harvard University, and financially launched by James Speyer, of New York, the Amerika Institute now is in full running order in Berlin, established for the purpose of protecting and guarding the interests of German composers and publishers by enabling them to secure, through the Institute, correct and legal copyrights for their works in the United States. American composers and publishers derive no, or very little, revenue from European countries, but there is such an enormous income derived from the United States that it is now possible to maintain for that purpose an Amerika Institute in Germany.

Our support of everything foreign is an undeniable proof of the absence of any appreciation at home of our home product in music, and over here there is a much greater opportunity than at home for our own musicians of talent. We are completely submerged by the foreign wave because the public desires it so.

The director of the International Copyright Bureau, London, Ernest Mayer, also engaged in a similar work, reports the following, showing the displacement of the Parisian by the Vienna light opera school. He states that this fall there will be no less than five Vienna light operas running in London alone. "Luxemburg" will not only continue *ad infinitum* in London, but will be given by new companies in the Provinces and by one company in New York and other companies in the States. Lehar's "Gypsy Love" goes to New York; also in December to London. There will be no less than twenty Viennese operettas running in Europe and America next season, among which is a brilliantly reconstructed "Fledermaus," and the following: "Die

Förster Christel," ("The Girl and the Kaiser"), Fall's "Schneeglöckchen," and "Brüderlein fein." The "Merry Widow," "Dollar Princess," "Waltz Dream," and "Geschiedene Frau" also will continue their runs—in fact there seems no end to these light works. "Trilby," "La Sirene," "Der Grüne Kakadu," "Prophet Percival," "The Royal Trust," "The Borrowed Castle," "The Wanderer," etc., being among the few titles.

Interesting from Geneva.

By way of the London Daily Mail's correspondent, from the shores of Lake Lemán, the following interesting news for the musical world requires our attention:

Ernest Schelling, the noted American pianist, and Mrs. Schelling, are now in residence at their new home, the Château de Garengo, at Céligny, on the lake not far from Geneva, where they will remain for the summer months. Since Mr. Schelling purchased the estate a year ago, the château has been entirely renovated and many additions made, the work having only been finished recently.

The château was built in 1410 by Comte Jean de Céligny, and rebuilt in 1710 after a fire that nearly destroyed the original edifice. The estate comprises sixty acres of beautifully-kept ground with century-old trees, and winding through all there is a well-stocked trout stream. Mr. and Mrs. Schelling have taken the greatest interest in furnishing the château, and in the various rooms are collected valuable paintings, statuary, tapestry and rare curios.

As usual, the "Fourth" will be celebrated most enthusiastically by Mr. and Mrs. Schelling and on that day there will be a succession of festivities—a luncheon party followed by a garden party in the afternoon, then a dinner party with fireworks in the evening, when the château will be illuminated. Besides the house party at present at the château there will be as guests two other celebrated pianists. M. Paderewski will come over from Morges with Madame Paderewski and a party, and Josef Hofmann will come from his summer home at Mont Pelerin with Mrs. Hofmann and their family. Other guests will be Francis Bowler Keene, the American Consul at Geneva, and Mrs. Keene and their daughters; Mr. Dwight, the American Vice-Consul at Vevey and Mrs. Dwight; Mrs. Jenkins, Mrs. Hutchinson, M. André de Coppet and Mlle. de Coppet, and M. and Madame Vagnière.

Not at All Strange.

One of the musical savants most interested in the proceedings of the International Musical Society is Dr. Guido Adler, of Vienna, who also attended the Music Congress at Rome recently. In his comments on the recent meeting of the International at London, he says that English symphonic music, English church music, English choral singing, English chamber music, English essays on English composers had, for a whole week, been heard at the Convention for the foreign delegates. To complete their review of musical England, the final function was an operatic performance, and, lo and besung, what was it? "Rigoletto" by that immortal British composer, Verdi—otherwise Mr. Green—with the role of Gilda, the English heroine, sung by the wonderful English ballad singer, Signora Tetrassini. That is to say, I do not wish to put this latter sentence to the credit of Dr. Adler, but that is about what he says, adding, "would it not have been preferable instead of 'Rigoletto' to have given one of Gilbert and Sullivan's operas?" No, doctor, that's English. In England and in America opera is a foreign flower; the home plant has no growth in those two countries. Opera in English has no support in English speaking Britain and America, because in those two lands the people love to hear opera in languages they do not understand; that is their way of understanding opera.

Signora Toselli's Memoirs.

The former Crown Princess of Saxony, subsequently known as Countess Montignoso and later as Signora Toselli, wife of the Florentine keyboard manipulator, is about to publish her memoirs, and

against the wishes of the royal house of Saxony. They say—that is, the papers say—that it was understood, according to disagreement, that if she ever did such a mean thing as to publish what she knew or thought about what she knew, she could nevermore see her own children (any others, but not her own) and that the 40,000 marks a year, paid to her now, would not be paid to her now and never again—if she would dare to do what she seems to dare. These memoirs are said to be the real story of her life and she proposes to tell it.

The London publisher, Mr. (Not Sir—yet), Mr. Eveling Nash, has secured the manuscript of 60,000 words net—the same publisher who, last year, issued the memoirs of Countess Cardingham (not of bridge fame) and the title of the Toselli book will be "My Own History" or "My Own Her-story"; I fail to recognize which of the two. In September the book, protested against by royalty and destined for a royalty, is to be introduced with this foreword: "Man hat mich oft gedrängt." No doubt; however, let us proceed in English. "I have often been urged to contradict the various inverted rumors that, during the past ten years, have been circulating regarding my life and my acts." She says: "Until now I have delayed this and I have hesitated because I disregarded those who have been maligning me. But my attention has been directed to my two sons, who are now approaching the age when all these calumnies will be retailed to them, and as the duty of a mother, I must publish the actual facts punctiliously as they led up to my flight from Dresden. That is the leading motive for my presentation of the occurrences, and also the desire that the future historian will not err in giving a false interpretation to my actions in life. Furthermore, I desire to state that I am not the author of a book entitled 'Confessions of a Princess.' I did not write it, nor did I contribute to it either directly or indirectly. I cannot comprehend how any decent woman can be accused of having given such descriptions of her amours."

These are, indeed, the words of a woman who is anxious to put the truth before the world as she sees it—that is, the truth, not the world—and if we consider how worthless the usual run of gossip is, how small a proportion of facts are part of the huge volume of talk about individuals, we can quickly gather how much greater that volume of fiction must be when it covers the stories distributed over the world regarding a crown princess or an opera star. It is already known that most of the newspaper items printed about Signora Toselli were mere inventions; that is already admitted; now, in these memoirs we will get the truth, for the living persons who must figure in the book will be enabled to contradict any assertions with proof, in case the ex-Crown Princess should err. Many memoirs are published fifty or more or less years after the demise of the memory, when denials are impossible; here is a case that opens the questions involved with most persons who are to be mentioned alive, except the King himself; for the Signora, had she remained at home, would now be Queen of Saxony, and not the wife of an Italian pianist who visited America once, never to be heard again by us. Knowest thou the land that has heard him since?

Heinemann to Return.

(Contributed.)

One of the significant features of next season's concert activities in America will be the return of Alexander Heinemann for a second tour. This remarkable lieder and ballad singer is a forcible illustration of what can be accomplished by happy union of an organ, possessing unusual volume and beauty of tone, with musical acumen of a superior order and temperamental qualities such as are rarely seen on the concert platform. Heinemann's initial tour of the United States last season under Johnston's management proved to be an immense artistic suc-

cess, a success that was assured from the start, when he focussed his extraordinary powers of interpretation upon an interesting program of lieder in Mendelssohn Hall early last November—a success that not only remained true to him throughout the tour, but that proved to be a steady crescendo, as testified by his many return engagements. And return engagements, after all, are the best proofs of success that an artist can have. Heinemann has set up a standard of lieder interpretation. In his interpretation of the German lied he has, indeed, few equals. When he brings his vocal and temperamental resources to bear upon a Loewe ballad too, as for instance, "Archibald Douglass," then even the most hardened habituée of the recital hall is thrilled.

In Heinemann's native town, Berlin, his recitals are looked upon as memorable musical events; as is the case with Wüllner, Julia Culp, Johannes Meschaert and Lilli Lehmann, they are invariably sold out a long time ahead. Heinemann has made as many as thirty-five appearances, including concerts, recitals and oratorios, in one season in his native city. The management of his second American tour will again be in the hands of R. E. Johnston.

Heinemann is at present in San Francisco, where, at the urgent request of numerous young singers who wish to profit by his instruction, he will remain until July 15. He will then visit his people for a few weeks in Berlin, and will return to America late in October. What was just stated



ALEXANDER HEINEMANN.

above about his large following in Berlin also applies to other large Continental cities. In Vienna, for instance, he is a great favorite, and on the occasion of his first appearance in Budapest, some years ago, the spell he cast over his audience was such that his manager immediately signed an agreement with him whereby he was to return and give a number of recitals in the Hungarian capital each season for five consecutive years. In Copenhagen he has a similar record, and in all of the principal cities of Germany his lieder recitals are looked upon as musical events bearing the stamp of marked individuality. Heinemann's art never impresses even the most exacting connoisseurs as being studied; it has, to an unusual degree, the element of spontaneity. Very impulsive as a man, he naturally brings the same quality to bear upon his singing, and while his depth of feeling and force of temperament are sometimes carried to a point that would spell failure to most singers, he, because of his unusual vocal resources and because of his mastery over the technic of singing, can still give so much without jeopardizing the artistic effect as a whole.

Heinemann is, above all, a thorough musician. He was a proficient performer on the violin as a young man, and his complete general knowledge of music is revealed by his masterful interpretations.

Another Doctor.

Several weeks ago Yale University helped our musical conditions by conferring the degree of Doctor of Music upon Franz Kneisel, an excellent musician, by the way; the event was reported in the Evening Post, of New York town, as follows:

DOCTOR OF MUSIC.

Franz Kneisel, director of the Kneisel Quartet and largely responsible for the cultivation of interest in chamber music in America,

It has always appeared to me that Kneisel was conducting his Kneisel Quartet concerts for money. He has always charged a certain sum for the subscription tickets and a certain sum for admission tickets, and when a club or an organization or a local manager desires to have a Kneisel Quartet concert, Kneisel and his Quartet must be paid. Like the publication of a daily paper or a weekly paper

(like this, for instance), Kneisel was out for the money that was in it—and why? Because without money paid for it, there could be no Kneisel Quartet music, without money paid for it there could be no advertising in the Tribune, which could then not pay its critic of music and he would not write without pay, because he must exist, just as the Kneisel Quartet must; just as this or any other weekly paper must. The hall rent must be paid, salaries must be paid, the ticket printer and the paper printer must be paid, the office rents must be paid, the musicians, editors, Quartet players, house or apartment rents must be paid; there are clothes and bread and beer and cheese sandwiches, cigars, a glass of Zeltinger, or a bottle of it, to be paid. Then there are the children, the wives and, at times, the mothers and the sisters, and they must live, and at least as decently as the men of the families, and that means money, filthy, dirty, money, lucre, horrible, nasty stuff, called money, money, money.

Kneisel had to have it. He was just one of 20,000,000 men in America and one of the 50,000,000 men in Europe who had to have this miserable stuff, this repulsive trash. If he had not worked for it steadily, keeping it steadfastly in mind as the first factor in his pursuit, there never could have been such a successful business institution as the Kneisel Quartet. Take the money that goes to it away from it, and all the culture on earth cannot sustain it. Culture without money is incomprehensible; the two are inseparable; they are Siamesed. If any degree should have gone to Kneisel it should have been a degree as a successful business man, and just this let me say—that is a much greater honor, a more impressive, notable and a nobler degree than the degree of Doctor of Music, held in America by so many musical tramps, openly offered for sale, conferred by little schools and conservatories that hold State charters, entitling them to bestow the degree given to them by stupid, ignorant legislators.

Had Kneisel not made his business success he never would have had a chance to get this degree of music, unless he would have bought it where any one can for \$100 and a suit of clothes that makes one look like a banderillo in a Peruvian bull fight. Show me a poor man getting a degree from a rich university; it is not possible until he is in his grave, and as to the Doctor of Music degree, it is worth as much on earth as in the earth. It is rather a severe reflection on the musician who uses it, in view of who the Doctors of Music in America were and are. The United States has hundreds of Doctors of Music, some who learned their music selling sheet music over the counter; others who learned no music, but bought the parchment; others who received it for reasons unknown to any one, chiefly unknown to themselves, and hence the degree has become such a nuisance that it damages any musician who dares to attempt to use it for any purpose.

In addition to all this let us remember that most of those who have had it bestowed upon them are not the prominent members of the musical profession. Bernhard Ziehn, of Chicago, recognized in Germany as the most prominent theoretician of music, whose works are used in Germany as textbooks, is not a doctor. Venture from the Atlantic to the Pacific with the eagle eye of your mind—look for the musician in each case. Then look for the "Doctor," particularly for the one who makes use of the degree or title. You know them as well as I do. As it is a good business also to confer the degree, why should not the doctors get together and start a Music Doctors' Bureau and confer it; that would swell the treasury of the Bureau and finally make it a Trust, which the Government could sue on the ground of restraint of music or for rebates on fugues. No discounts on diminished fifths, as they are as small now as we can make them; and as to the seventh, why the supply is exhausted and it must be raised. Oh, there would be a lot of business done by the Doctor of Music

Bureau; as much as the Kneisel Quartet do if they were to put at its head as good business man as they have.*

The remains of the late Felix Mottl were cremated yesterday at Ulm, Bavaria. The autopsy showed "tobacco heart" from excessive cigarette smoking. Years ago Mottl averaged sixty to eighty cigarettes a day.

The deaths of Mahler and of Mottl created a hiatus in the line of capable, high grade conductors in Europe that will force to the front the younger element, which has had a struggling time of it.

Other Music.

The average time to get at the man who sells stamps in the Paris branch post office—and there are many such branches—is about two minutes; that is, one spends two minutes to get a two cent stamp every time one sends out such a letter. This refers to the overwhelming number of the Paris frugals who write an occasional letter; in the sum total these mean hundreds a day at each place. At home they never have a stamp. The stamps are kept at the post office desks between covers and the various denominations are within inside sheets. The purchaser demands his two cent stamp and frequently has no two cent piece. The man behind the counter, seated at a pine wood table, leans back, opens the drawer, pulls out the book, finally finds the two cent sheet, tears off a stamp, holds it, gets the change and then hands the change and stamp to the purchaser. Along the walls there are long, inclined boards with inkstands and awful pens and penholders, the cheapest on earth because they are pilfered, which means that half the time there is no writing material; yet along these boards you will find rows of men and women, the latter chiefly without headgear, writing their letters. There are some automatic stamp selling devices, but the people do not take to them because they fear the stamp will not appear after the copper has been dropped in. After stamping the letter one must go out into the street, as the drop is a real drop from the street back into the very room one just has left.

But the pneumatic tube service surpasses any postal convenience we have in America. Within an hour a written message is delivered to any part of the city; it is a remarkable system and replaces the messenger boy. The cost is six cents, any distance. In fact, the postal system is well organized.

The telephone is primitive. The switchboards are huge affairs, the plugs as large as perfectos and the Frenchman or woman screams and screeches

*As I am about to mail this the news reaches here of the death of Bruno Oscar Klein. Klein received the Degree of Doctor of Music from St. Francis Xavier's College of New York, an institution more entitled to confer it than many or most of those that have done so. Although for years an intimate personal friend of mine, continuing to the last, I, at the time of the bestowal of the degree, wrote an article for this paper calling Klein's attention to the beggarly condition of the degree in America; how it had fallen into contumely, had become (already at that time) a burlesque and that, for a musician of his accomplishments, it would be a reproach to use the degree because it would fortify the frauds who were exploiting their doctor of music degree and would lower him to their level. Klein was amazed at the article, not having seen the bearing of the question; in fact, not having given it any thought, like other innocent recipients of the honor, when it was an honor. He immediately wrote a letter in which he approved of my stand and that is the reason why there was no "Dr." Bruno Oscar Klein, but merely "Mr.," and for a man of his researches and accomplishments, that was sufficient. Klein could do nothing because he did not know what it meant to "have a pull." He had no personal prejudices; in fact, he was so intensely immersed in his work that he had no time to operate a "pull." He was an advocate of musicians composed in America because he had reached a period of faith in the ultimate attainment of artistic ideals in our country, and his favorite American composer was MacDowell. He was very much taken with the legitimacy of Chadwick's works and he admired that class of American musician. The Farwell-Hadley-Parker-Elgar-Puccini-Herbert-Damrosch school of composition seemed to him as it does to us, far below any such standard as MacDowell established. Probably those composers feel the same way, which accounts for their great worship of MacDowell's memory and the many opportunities they take advantage of to produce his compositions, when they are in a position to do so. It seems pathetic when we contemplate this mad rivalry of the living American composers for the leadership in the advocacy of the elevated MacDowell standard. It is really difficult to tell which one of them at present leads.—EDITOR, MUSICAL COURIER.

on the vibrating disc, a piece of spruce board. It takes a long time to connect, and the confusion and nervousness add to the bad service. There are no under ground circuits; but there are American experts here now reorganizing the system. This very day I received the French prospectus of the "L'American Telephone and Telegraph Company," the shares of which are now on the Paris Bourse. The tables show how far in the rear the European telephone system is.

1908 Telephonic Communications.

In Austria (chiefly Hungarian)	166,477,000
In France	205,685,000
In England	723,246,000
In Germany	1,207,446,000
(more than three combined)	
In United States	over 9,000,000,000

That is to say we, with less than half the number of inhabitants, considerably less, had in 1908 four times as many communications as all those countries combined.

1910 Number of Telephone Subscribers.

Austria	100,000
France	212,000
England	616,000
Germany	911,000
United States	7,084,000

Again we have four times as many subscribers as the total of all the above countries combined. The telephone is not indigenous; hence there is a lack of understanding of its real application. People seem nervous in using it and do not apply that soft and cooing tone which brings forth its sympathetic reply as we get it; they yell; then it refuses to work right; very naturally.

Yet Other Music.

But in what is natural to them, what represents their own outgrowth, their own inventive genius, the French stand unsurpassed. Everything they do as French in character and in creation is done artistically. Their laces, silks, velvets, linens, gloves, clothes, leather, buildings, paintings, plates, designs, ornaments, decorations, sculpture, their architecture, etc., all are unsurpassed, and as creators and developers of the automobile, they are producing most marvelous machines, in all directions of complete handiwork. Their light artillery has reached such precision that, it is said, their guns have prevented war. Their speed and destructive capacity is said to be beyond any hitherto assumed calculation.

Their latest triumphs in aviation advance the French another step as a nation of unsurpassing idealism, an idealism that never is affected with despair—at least for any length of time, their recent amazing triumphs, this week, with a group of pilots passing over the Channel to London and back to Paris, marking the final end of the practical test of the aeroplane as a new addition to the marvelous ingenuity of man. How different the English treat this; it appears as if the following from an English daily paper referred to the attendance at a symphony concert; that is the way it reads:

Intense astonishment is expressed by the French Press at the lack of interest shown in England in the arrival of the French airmen competing in the European Air Circuit at Hendon on Monday. Whereas half a million of people witnessed the start of the race from Vincennes, the first competitor to reach London was received by four dozen spectators and 150 policemen.

One special correspondent remarks that Védérines had flown direct from Belgium and might have brought with him a relic from the field of Waterloo. Another correspondent comments on the fact that two people were present on the Shoreham aerodrome when the first airman arrived, one of whom was a Frenchman and the other an habitual early riser.

Other newspapers emphasize the importance of the flights across the Channel from a military point of view, and remark that what eleven aéro-

planes have done today a thousand may accomplish in a few years' time.

There were 400,000 people present at Issy, near Paris, on the day the start for Rome was made.

Many European writers are calling attention to the remarkable lassitude of the British mind at this period. The Englishman does not stand out in relief in any of the foremost of modern twentieth century inventions of grandeur. The automobile and aeroplane are Brazilian and French, the latter also American; the cinematograph, phonograph, talking machine, player piano, are American. Wireless telegraphy is Italian. Submarine boats, American and French. Submarine photography, French.

Runciman.

Following his usual course, Runciman, of the London Saturday Review of July 1, gives us his views on a subject that never fails to amuse. The gala Opera night, no matter where it may prevail, always betrays the particular adaptability of an in-artistic subject to inartistic proceedings.

"GALA" MUSIC.

By JOHN F. RUNCIMAN.

Let us suppose the impossible. Let us ask what would happen if the editor of this Review had asked D. S. MacColl, or Max, or "P. J." to turn off something of this sort:

"Covent Garden on a gala night is a scene which can never be effaced from the memory. The simple outlines of the great house lend themselves so well to decorative effects, and form such an appropriate background to the ever-shifting panorama of dazzling color which the audience presents that the whole is a perfect picture of undreamed of splendor."

What would D. S. M. or Max or "P. J." reply? What would they think of the editor? Would their language be fit for publication? Or would they respectfully intimate that they were critics, serious critics, and declined to gloat and mouth over the sight of a theater so vulgarly over-decorated as to resemble a coster-girl's hat? And what would readers think of an editor who tried to get such twaddle out of his serious critics? I fancy they would come in their thousands and set fire to the office.

More than half the papers of London are printing such stuff from the pens of their presumably serious musical critics. The above quotation is clipped from an article in a morning paper, and bears the critic's customary signature. One day the writer gravely discusses Elgar, Strauss and other composers, and poses as a very learned authority indeed: the next day he scribbles off more than half a column of "undreamed of [lingual] splendor." Even then he seems to have felt that some other serious critic might go one better and he makes another effort:

"It was a group of unsurpassable brilliance, a welter of gorgeous color, and full of deep historical significance."

Most of the dailies indulged in similarly flowery language, but the authors betrayed a little bashfulness about attaching their names. One hardy gentleman, however, was in such a mighty hurry to be first in the field that two days before this gala affair at Covent Garden he gave us over—or rather, under—his name nearly a column of this:

"Of course, it will be roses, roses everywhere, roses clambering from the floor of the house to the roof, entwining the pillars of the boxes; roses of every hue, from dark to light pink. Royal monograms, the emblems of the Rose, Shamrock, and Thistle, the arms of Canada, Australia, South Africa, and New Zealand. Golden Cornucopia baskets connected with festoons of flowers, all fashioned with the queen of blooms, will meet the eye at every turn.

"The furnishings of the royal box, the foyer, and entrance hall will be no less remarkable. For these purposes ten pantechinons of Louis Seize furniture will be required, on which an insurance policy for £10,000 has been taken out."

What is there about a coronation that it should be celebrated by such an orgy of downright bad English, that reputable musical critics should throw spadefuls of verbal molasses over their readers? Here are a few more samples from the dailies:

"... color, the simple assertive color that marks the manly taste in symbols of office, is seen

at its best under conditions such as these, artificial roses, artificial lights, the mood of high play and stately entertainment, and mingled with the more delicate, suggestive shades under which women reveal or hide their moods and temperaments."

"From the Royal box the house looked like a bower of roses from an enchanted garden. . . . There were statistics to show that 100,000 roses had been used . . ."

"A vast bower of roses, the flowers gleaming against a dark green background of foliage."

"It was indeed a night of astonishing brilliance and picturesqueness."

"Covent Garden Theater was transformed into a fairyland of flowers."

"There was a dream of splendor in a frame of flowers," etc.

"Roses everywhere—a bower of a hundred thousand roses," etc.

Here we have a "welter" of adjectives. London seems to be inundated with them and a special machine will be required to sweep them away. Of course in many cases there is no means of learning who is responsible for the deluge, but equally of course in many cases there is—at least a critic must accept the responsibility for matter which bears his name.

The epidemic of sugary words, the degradation of our noble tongue, does not concern me apart from its connection with musical criticism. Flowery language has been abundant in all the descriptions of Coronation ceremonies and functions; but these are no part of my business. I cannot imagine why it has invaded the columns which, in many instances, are devoted to serious, often solemn, criticism. The Daily Telegraph is honorably free from it; but wherever else I have looked it is to be found in nauseating plenty. The fact is that the critics ought not to have been asked to "write up" Coronation festivities at all. Their papers should have been content with criticisms of the musical performances, or, if no criticisms were needed, they should have been content to go without any. So little about the actual music of the gala night has appeared that one is justified in saying that nothing was needed. The gentlemen who earn an honest livelihood by reporting fires, burglaries and murders were quite competent to deal with the episode.

For, after all, the gala night was a gorgeous social affair and the music was only incidental. In fact, the three excerpts from operas made a poor show compared with the Russian dancers; and excepting for the look of the thing it would have been better had the entertainment been left to them entirely. Madame Tetrazzini sang showily—I would say brilliantly, if the word had not been so much overworked of late; Madame Melba, if not at her best, at any rate pleased her many admirers. The others also sang as well as possible to an audience that was more interested in what was going on behind their backs than on the stage. As for the dancers, I say nothing about them—it is a subject of which I know nothing; and when the ballet arrives I always take my departure. The whole affair was undoubtedly "brilliant" (alas, that poor word) and worthy of the occasion. My complaint is that the musical critics were selected to report it. "Roses, roses everywhere"—mainly artificial roses—are not a good substitute for literature, or even for honest workaday journalism.

The probability is that most of these rose colored descriptions did not flow from the stylographic pens of the London music critics; they read like the automatic work of the poor reporter who gets about two pounds a week and must fill space for that regal salary, no matter where he finds the vocabulary. We discuss the strikes among all classes of labor, but we never think of the sympathy that ought to go out to the miserably salaried writers on English newspapers. The crime cries to Heaven; it cannot be believed—the pittance for which they work.

Truth.

Last week's London Truth published among its musical items the following reflection:

Arnold Schönberg, the much-abused Viennese composer, in comparison with whose works the most advanced compositions of Strauss and Reger are spoken of as water unto wine, evidently possesses, as every genius should, a proper conception of his own greatness. "People who seek me out," he is quoted as saying, "in order to

become acquainted with me often tire me excessively with their opinions, impressions, and conceptions. They seem to exhibit less curiosity about what I might tell them than about what they may tell me. That is wrong and very annoying. I like to enlighten anyone who asks me, but if he wishes to talk with me he must keep his mouth shut." Schönberg's disciples will hardly multiply if he talks to them like this.

But, after all, is that not a characteristic of the visitors to the musically great? Debussy refuses to talk. No one can get Dukas to say anything. Richard Strauss speaks only when goaded. The madam does the talking for him. Saint-Saëns prefers to talk on every subject except music; he is in fear of becoming bored if he permits the musical subject. Beethoven would not have it; lost his patience. Handel also. Donizetti barred it. Bellini scouted it.

Here on a Mission.

There was considerable excitement here today among the large contingent of musical people who are looking forward to an American tour. It was soon learned that the reason for this rise in the musical market was due to the presence of the musical manager, R. E. Johnston, of New York, who crossed the Channel yesterday from London and arrived last evening. Mr. Johnston's announcements will appear in due time, and the weekly papers will have the pleasure of copying them from the dailies. Mr. Johnston can be addressed care of THE MUSICAL COURIER Paris Office.

BLUMENBERG.

It should be remembered that it was Felix Mottl who refused to conduct "Parsifal" here in New York. The unauthorized production of a work that was private property, whether legally so or not, did not commend itself to his sense of decency and manhood.

A CORRESPONDENT, who evidently is affected by the heat, asks this: "Do you suppose that any conductor could beat two pieces of music simultaneously, one with each hand, in different time rhythms?" It is a hard thing to do, and the only conductor who ever came close to it, to our knowledge, is Walter Dandruff. He was scheduled on the program to lead a Beethoven symphony, and the musicians played a Beethoven symphony, but Director Dandruff's baton was conducting quite another work. The occurrence made some stir at the time with everyone except the critics. They thought that Herr Dandruff simply was a few measures behind his orchestra, and they did not mind, for he had accustomed them to such performances.

In the "Beilage" of the Deutsch-Oesterreichische Theater-Zeitung, dated Berlin, June 18, Leo Slezak, the tenor, to whom we Americans pay about five times as much as Europe pays him per performance, is made to say, among others things: "Caruso can promenade on Fifth Avenue, New York, and no one will turn about to look at him. The only popular persons in America are prizefighters and baseball players. A professional baseball player earns in the three or four months of summer about 12,000 crowns (\$24,000)." Leaving aside the poor taste shown in the reference to Caruso, the facts are falsely stated. Baseball players, including their winter training and Southern preliminary tours, virtually work all year round; then there is none who ever earns one-half of 12,000 crowns. The exaggerated figures are quoted by Slezak to show how ignorant and debased America is, and he is right. If that were not so he would not be hired to yell here, because his is not singing, not what we, musically speaking, call singing. There is no reason whatever why Slezak should not treat America with contempt; he is right.

RUSSIAN DANCERS IN SUIT.

Interesting as the following case, heard in London several weeks ago and reported by the Daily Mail, as attached, may be, it gives the opportunity of stating that it is generally understood that Mr. Daniel Mayer would make no unjust claim. His business affairs are direct and ethical. Neither is it his fault that this case gives to Mordkin and Pavlova another excellent advertisement. These dancers and their company are under the management of Mr. Rabinoff, who also has the Balalaika troupe of Russian native instrument players for an American tour. Most of Mr. Rabinoff's dates have been sold and his season promises to be brilliant. This is the Daily Mail report aforementioned:

The quarrel in fairyland between Madame Pavlova and M. Mordkin had a sequel yesterday in Justice Banks' court, where the former attended to give evidence against the latter.

The plaintiff in yesterday's action was Daniel Mayer, the well known theatrical agent. He was claiming sums of £53 10s. and £52 10s. from Mordkin in respect of commission alleged to be due for engagements at the Palace Theatre.

Mr. Shearman, K. C., who appeared for Mr. Mayer, said that he would call Madame Pavlova to say that she had paid Mr. Mayer his commission. The contract between Mr. Mayer and M. Mordkin, said counsel, was that the former should be the latter's exclusive agent in England for five years at 10 per cent. commission.

Counsel then gave the following account of writs in which Pavlova and Mordkin participated. In 1909 Mr. Payne met Madame Pavlova and got an engagement for her at the house of a countess. It was suggested that she might appear on the English stage, and she was desirous of having Mordkin to dance with her. She was at this time a celebrated member of the Russian Imperial ballet. Negotiations were entered on with Alfred Butt, and the result was that contracts were obtained for Pavlova and Mordkin to dance together at the Palace Theatre.

PRIVATE ENGAGEMENTS.

Mr. Mayer then proceeded for Mordkin—said counsel—to make engagements to dance at private houses. For one of these engagements 300 guineas was paid and for another 400 guineas.

In 1910 Mr. Butt again desired to have Pavlova and Mordkin at the Palace. They had been a great success. They were engaged at a larger salary, and were performing at the present time. For this engagement Mr. Mayer sent in an account for commission to Madame Pavlova, who paid it. Mordkin, however, refused to pay. In an affidavit he had said that the commission contract was handed to him in the street to sign. This, said Mr. Shearman, was untrue. M. Mordkin had also said the contract was in French, a language he did not understand. Still, he wrote letters in French, declared counsel.

Mr. Elliot, K. C., counsel for M. Mordkin, protested against arrangements with Madame Pavlova being taken into consideration. The judge pointed out that there was a clause which said they were engaged to appear together.

Mr. Mayer, giving evidence, said that Madame Pavlova came to his office in June, 1909, and he got an engagement for her to appear at Lady Londesborough's house. M. Mordkin afterwards came to the office with Madame Pavlova.

The witness spoke to M. Mordkin in French, and he answered in French. When the question of signing contracts came up Mordkin said: "Whatever Madame Pavlova finds right I will gladly sign."

QUESTION OF SALARIES.

The witness mentioned that the salary of Madame Pavlova and her troupe was agreed upon at £400 a week, and that of M. Mordkin at £80 a week.

Speaking of subsequent dealings with Mordkin, the witness said that he complained that he was not advertised enough. There was considerable trouble. Mr. Butt ultimately consented to supply more advertisement.

Mr. Elliot (cross-examining): With regard to engagements in 1910 there is no dispute. Do you suggest you were the first person to introduce M. Mordkin to the Palace Theatre?—Yes, certainly.

Do you know he performed at the Palace in 1909?—No, I don't know that.

Counsel then put to the witness M. Mordkin's version of how the contract was signed. When he was walking in the street outside the Palace Theatre Mr. Mayer came up to him in a great hurry, carrying a document and a fountain pen. Mr. Mayer by signs invited M. Mordkin to sign it. When M. Mordkin saw the words Palace Theatre he said, "Pourquoi Palace Theatre?" Mr. Mayer then said

that the document related only to private soirées. M. Mordkin then signed the document.

This version, the witness said, was "an absolute fabrication."

Madame Pavlova, dressed in dove colored silk, then entered the witness box. Asked if she understood English, she replied "No," and appeared very amused. To questions put by an interpreter, she replied in Russian monosyllables. When she was asked to speak louder she smiled and indulged in pretty gestures.

MADAME PAVLOVA'S EVIDENCE.

Her evidence was to the effect that she in 1909 danced at Lady Londesborough's house before the King and Queen. Mr. Mayer then acted as her agent.

Counsel: Does M. Mordkin speak French?—Yes.

Where do you say the commission contracts were signed?—At the Grosvenor Hotel—downstairs.

Were you present when M. Mordkin signed?—Yes.

In reply to another question Madame Pavlova said that she was satisfied with Mr. Mayer as an agent, and was still employing him.

Mr. Elliot began his cross-examination with: When you speak to Mr. Mordkin what language do you use?

"Russian," replied the lady.

In 1909 you were great friends with Mr. Mordkin?—Madame Pavlova smiled sweetly as she replied, "Yes."

"I am afraid you are not quite such good friends now?" continued counsel sympathetically.—Madame smiled even more sweetly—in fact, she almost laughed—as she answered, "No." (Loud laughter.)

Alfred Butt, manager of the Palace Theatre, said Mordkin spoke in broken French. He had always been able to make him understand. On his second engagement Mordkin asked whether he would have to pay commission. Witness told him that was nothing to do with him.

M. Mordkin, in his evidence, was asked whether he was friendly with Madame Pavlova, and replied in English, "At this moment, absolutely no." He denied that he agreed to pay commission in 1910.

At the close judgment was given for plaintiff for £106 with costs.

IN DEFENSE OF OURSELVES.

Occasionally we receive letters from some of the composers and authors whose works have been reviewed in our Publications and Reviews columns, complaining of our lack of consideration for the difficulties under which the aforesaid works were written. These persons, when they recover from the little smart of their wounded vanity, must surely see that criticism founded on such a basis would be absolutely worthless. Heaven forbid that we should lay claim to infallibility of judgment!

However clear we keep our vision we fear that we sometimes "see through a glass darkly," and the cold, white light of reason is shattered into iris hues by the prism of temperament. St. Paul himself regretted that though the spirit was willing, the flesh was weak. And we, therefore, in spite of the best intentions in the world are subject to those human tastes and passions which mar the judgment of all that are mortal.

But even if we were the living personification of that blind, marble Justice that sits with her balanced scales in solemn mockery over our law courts, we could not base our judgment of a work on the ease or difficulty with which it was written. What have we to do with conditions? We must judge of the work as it is. If we praised or condemned a work according to the amount of trouble bestowed on it by the author of it, Schubert's "Erlking," and the first movement of Beethoven's C minor symphony would come in for a scanty meed of praise, while John Towers' "Dictionary of Opera" would be entitled to about fifteen complete editions of THE MUSICAL COURIER filled with swelling panegyrics. But though John Towers re-wrote his MSS. ten times, making in all 700,000 separate entries of names and dates, we felt it our duty to point out a few misprints in the book, notwithstanding our amazement at the stupendous labor of the compiler. He writes us that he is grateful for what we have said.

On the other hand, Bill Sykes, who dashed off "The aurora borealis of Hoboken," complains that we were unjust to him, as we did not take into con-

sideration the difficulty he had in watching the aurora through the smoke and fog of Hoboken.

Nicholas Nickleby regrets that we were not more enthusiastic over his A1 tutor for the xylophone, as he finds the public of Flatbush indifferent to the many merits of his peculiar instrument. And Lorna Doone thinks it unnecessarily unkind of us to point out misprints and errors of judgment in her Only Rational Method of Trilling with the Diaphragm, as she was obliged to write the work when tired at the end of busy teaching days, and as the local printers were unfamiliar with the technical terms she employed.

Well, we acknowledge our mistakes, but we still think our method the only satisfactory and sane one. Nor are we influenced in our decisions by the eminence or obscurity of the composer's name. A mistake in Schumann is the same as an error in Soapstone. And if we found the line "This was the most unkindest cut of all" in a song lyric we should unhesitatingly condemn the expression "most unkindest," notwithstanding Shakespeare's use of it in Mark Antony's oration over the dead body of Caesar. Shakespeare also makes Caliban say, "The red plague rid you for learning me your language," though any schoolboy knows that in modern English one should say "teaching me your language." Yet there is not a writer connected with THE MUSICAL COURIER, even the youngest, who does not consider Shakespeare fully his equal!

Why should we shut our eyes to the structural weakness of Schumann's piano quintet and Chopin's sonatas simply because Chopin and Schumann signed the works? Must we refrain from condemning drunkenness merely because Anacreon took too much wine and Robert Burns too much whiskey? A fault is a fault, no matter where it occurs.

Julius Caesar Washington thinks we are prejudiced against the colored race because we said his Irish Wake Rag was commonplace.

Mose Schwartzstein is convinced that we are poor judges of musical merit, for his Indian Legend waltz two-step, which we pronounced vulgar and full of errors of musical grammar, has sold to the extent of 250,000 copies.

In our opinion, the sale of a popular composition does not indicate intrinsic value in that composition. If popularity is to be the standard test, then the millions who drink soda water and iced syrups prove that the doctors are entirely wrong who assert that these delectable drinks injure the digestive organs. The doctors look at the question from the point of view of health, and we try to judge of a musical composition from the standard set by the great composers. We know that a work can be technically flawless and yet be devoid of musical interest. And we are well aware that a delightful work of genius may be the worse for several defects of structure or of style. A work may also be full of charm and without a technical blemish and yet merit our censure because it is only an echo of some other work by a composer with a style of his own.

It is our business to point out faults that they may be corrected or avoided. At any rate good criticism should be suggestive of improvement. Our counsel to our readers, in the quaint language of Bacon, is:

Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider.

When the works of Homer were about a thousand years old, Horace, finding portions of the great epics a little dull, exclaimed, "Homer sometimes nods!" This criticism of Horace on Homer is now two thousand years old, and no one thinks any the less either of Homer or of Horace.

Frederick A. Stock, conductor of the Thomas Orchestra, sailed for Europe on Tuesday on the steamship Kaiser Wilhelm der Grosse.

Emil Oberhoffer and the Minneapolis Orchestra.

Among those who are making musical history in this country today, no name stands out more prominently than that of Emil Oberhoffer, leader of the Minneapolis Symphony Orchestra. It was his genius, enthusiasm and ability which created the orchestra eight years ago, and within that short time he has with ever increasing success and marvelous energy developed and perfected this body of players until today they are recognized as one of the three leading orchestras in this country. With the exception of Theodore Thomas, no one man has so signally succeeded in building up a great orchestra and consistently leading that organization to the front.

Beginning with a modest home season eight years ago, of ten concerts, the demand for Mr. Oberhoffer and his men has steadily increased until this past season shows a total record of 187 concerts during a period of thirty-three weeks divided as follows: The home season of twenty-two weeks with ten symphony, twenty popular and sixteen out of town concerts. Then the spring tour of eleven weeks beginning March 23 and ending June 7, during which time Mr. Oberhoffer conducted 141 concerts in sixty towns in ten States of the Union and the Province



Photo by Aimé Dupont, New York.
EMIL OBERHOFFER.

of Manitoba. This tour was not only the longest ever undertaken by Mr. Oberhoffer and the Minneapolis Orchestra but perhaps one of the longest ever undertaken by any orchestra in this country.

The press everywhere accorded Mr. Oberhoffer the highest praise, but most significant was his great success on the occasion of his first appearance in Chicago, March 9, with the Minneapolis Orchestra. This was the first outside orchestra to appear in Orchestra Hall, where until then the Thomas Orchestra had held undisputed sway. The music critics of Chicago were aroused to genuine enthusiasm and their opinions, as voiced in the daily press, have one and all conceded Mr. Oberhoffer the right to a place among the leading conductors of this country. Mr. Oberhoffer's success has been gained purely on the merit of his work so that the following recent criticisms of the Chicago and other papers gain a double interest and value:

He convinces the public by his sincerity and his temperament. The musician at the same time is fascinated by many new lights which he is able to throw upon the hackneyed work. The somewhat obvious contrapuntal art of Tschaiowsky he invests with a logic it does not really possess, by the orchestral bigness he imparts to it. Where we have heard previously a sentimental melody supported by much active figuration he reveals massive streams of tone that move in opposed directions in the contrasted choirs of the orchestra.—Glenn Dillard Guern, in Chicago Tribune, March 10, 1911.

Mr. Oberhoffer is clearly a musician of distinct ability; a conductor who, in the course of eight years' association with his players, has brought forth remarkable results. As a director he belongs to what may be described, for want of a better name, as a member of the temperamental school. He has a distinct sense of the dramatic. His pauses are as tense as are his moments of abandonment to passion, and there are moments, too, in his leadership, when it becomes possible to believe that Mr. Oberhoffer is overcome with terrific excitement of the soul.—Felix Borowski, in Chicago Record-Herald, March 10, 1911.

The contest is raging yet with unabated vigor in regard to the true place of Tschaiowsky's "Pathétique," but the dispute is con-

fined to the very few, for as to the great mass there has never been a moment's doubt. It is just the battle horse for a leader like Mr. Oberhoffer to show his mettle. He is the intensive, psychic man who holds his players at his finger tips, doing with them what he will, and this personal attitude is just such as jumps with the spirit of Tschaiowsky. As a modern virtuoso conductor Mr. Oberhoffer uses no score, but steps on to the stand as the one who is to play the instrument, which he does as truly as ever any artist did, though he must use seventy-five assistants; his is the mind that governs, it is his interpretation that they are expressing. This gives tremendous power, a concentration that holds you fast, and with a man of imagination there is opened a wide range of color painting in music, which Mr. Oberhoffer realizes to our consciousness. He paints for us a picture with such clearly defined lines, such variety of light and shade and such constant feeling for melodic line as wins our most outspoken praise.—Eric Delamarter, in Chicago Evening Post.

CONVENTION OF THE ILLINOIS STATE MUSIC TEACHERS' ASSOCIATION.

The musical climax of the program was attained in the prelude to "Die Meistersinger" of Richard Wagner and Beethoven's fifth symphony. Both works represent Mr. Oberhoffer in characteristic manifestations of his interpretative gifts and attainments since both demand that dramatic eloquence, that directness of address that convinces, inspires and provokes enthusiasm. The fundamental emotional appeal of his art is equally convincing to the casual music lover and student. The former discovers in it the qualities that he believes he should find in music, beauty of melody, eloquence of emotional expression and variety and warmth of tone. The latter may trace the beautiful outlines of symmetrical form through the light and shade of his contrasts; may follow with that joy that is awakened by the beholding of a thing of perfect beauty, the delicate inflections that set forth the line of melody; may respond to the dramatic impulse of his mighty climaxes.

These qualities suffice to make Mr. Oberhoffer one of the commanding figures in American music, a potent factor in the artistic upbuilding of our civilization.—Centralia Evening Standard, May 6, 1911.

It is in the direction of important compositions like to the "Eroica Symphony," by Beethoven, that Mr. Oberhoffer displays his ability as an experienced and musicianly conductor. In symphonic compositions, where the resources of the entire orchestra with its infinite variety of contrasting tones are utilized, success or non-success mainly rests with the conductor, and in realizing the composer's intentions the ideas therein expressed must find their valid exposition in the skill and judgment with which those intentions are interpreted. Mr. Oberhoffer possesses this artistic skill in the highest degree, and it is this same skill, combined with personal magnetism and a conscientious attention to minute details, that entitles him to be placed in the foremost rank of living orchestral directors.—Winnipeg Tribune, March 24, 1911.

In Emil Oberhoffer, director, is found a man of more than the usual ability of prominent conductors. In fact, he is a rare combination of the practical man and artist. He reads his score with perfect understanding and controls every move of each man under him. His interpretations are perfect in the minutest detail, but never so precise that the warmth, coloring and intent of the composition suffers.—Kansas City Post, April 9, 1911.

Mr. Oberhoffer's magnetic and compelling personality pervades and dominates the orchestra. He has remarkable control of his men and he plays upon the organization as a soloist. He is virile and dramatic. He builds up spectacular climaxes, produces scintillating effects and presents the whole gradation of tone color, while keeping well within the accepted traditions of interpretation.—Grand Rapids, Mich., Press, May 1, 1911.

No orchestra conductor is more generously admired in Peoria than Emil Oberhoffer, for it is he who has achieved by his deep personality and wonderfully artistic temperament just such results as we were privileged to listen to last evening.—Peoria, Ill., Journal, April 26, 1911.

To understand the especial charm and power of the Minneapolis Orchestra one must see its director. Only a few weeks ago Decatur heard another great orchestra the New York Symphony, of which Walter Damrosch is the central figure. This organization, coming from the very heart and center of things musical, directed by a musician, who is responsible for an era in American music, is in striking contrast to the organization in that Oberhoffer directs. . . . So strong is the personality of Oberhoffer that the audience at first pays more attention to him than to the music. It is the fascination of this man that first holds the attention—this man who cajoles, begs, entreats and even seems to threaten his players, now beckoning the tones by merely a crook of his finger, now seeming to drag them out by main force. And yet there are no antics, no exhibitions of musical frenzy. Oberhoffer is nothing if not dignified and he is wonderfully graceful. And soon the listener sees that, like himself, the musicians are paying attention to the leader, that every gesture has for them a significance, and then one begins to pay attention to the music and is fully under the Oberhoffer spell.—Decatur, Ill., Daily Herald, April 27, 1911.

The great man in the Minneapolis Orchestra is Emil Oberhoffer, the conductor. The writer knows nothing of Oberhoffer beyond the story his organization tells. But the man who does a thing and does it as well as Oberhoffer has done it has achieved something closely akin to greatness. No other than a great man could have woven into the strand of music such symmetrical and beautifully chiseled medallion. No other could evoke such masterful control of string, reed and brass. And Oberhoffer, tall, stately, dignified and without any of the mannerisms one associates with musical genius, is entitled to the credit for the achievement.—Topeka, Kan., Daily Capital, April 12, 1911.

Emil Oberhoffer is recognized as one of the great conductors of the country and rightly deserves the praise bestowed. He has that rare faculty of weaving a spell over his audience by reason of his power of bringing out the inner poetic spirit of the works of the masters of music. It is this faculty of fusing the minds of the per-

formers of the splendid body of musicians that makes up his orchestra into what may be called a wonderful instrument that has made him a peer among the conductors of today.—Champaign, Ill., Daily Gazette, May 10, 1911.

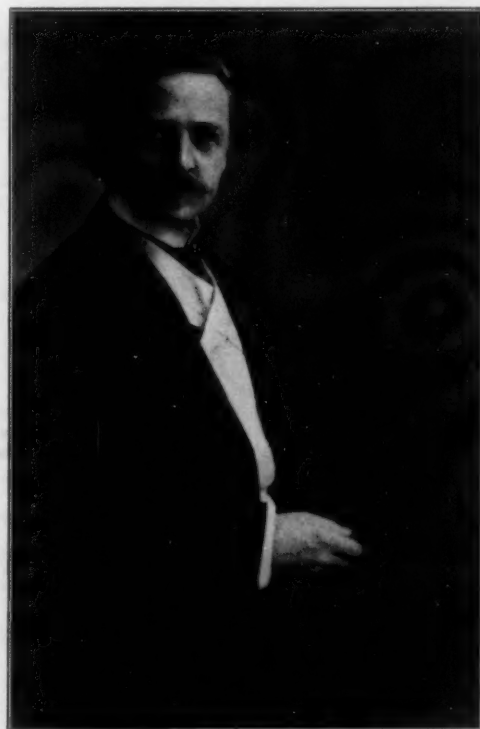
Mr. Oberhoffer is truly a great conductor. He knows the beaten pathos, but he has some conceptions of his own that are quite unique, and he is perfectly within bounds to sidestep in some interpretations, for his musical mentality is of the highest sort. It is easily understood why he is styled America's "poet-conductor."—South Bend, Ind., Tribune, April 29, 1911.

Mr. Oberhoffer remains the same. An absolute musician in the sense that he has a complete mastery of musical science; a conductor of great talent and experience; a man of strongly emotional temperament, always regulated by a fine intellect; gifted with a personality by which he gains a quick rapport with his audience, he is a leader worthy to rank with the best we have had—with such men as Theodore Thomas and Dr. Muck.—Joplin Mo., News-Herald, April 16, 1911.

Mr. Oberhoffer seems to be the ideal conductor. He has rare musical intelligence, exquisite taste in program building and the temperament of a great musician. He seems to have the power to inspire his musicians with his own intensity. He always did have that power since Duluth have known him.—Duluth, Minn., Herald, June 4, 1911.

Burmeister to Stay Abroad.

Richard Burmeister has just received an offer from one of the big conservatories in America to take charge of its



RICHARD BURMEISTER.

leading class at a large salary, but he declined on account of his activity in Berlin, which not only takes up all his time, but also appeals to him personally.

"Musicology" Notes.

MUSICOLONY, R. I. July 15, 1911.

In addition to the long list of well known musical people who have joined "Musicology," as published in our June 14 issue, the following have become members during the month of June:

Gustav L. Becker, president New York State Music Teachers' Association; Edith F. Castle, contralto and vocal teacher, of Boston; Ellen Gorton Davis, pianist; John W. Worth, organist and choirmaster; George Lowell Tracy, well known musician of Boston; Ada Soder-Hueck, dramatic contralto and vocal instructor; the Rev. Dr. G. C. Houghton, rector of "The Little Church Around the Corner"; Mrs. Webster C. Estes, Theo. A. Brewer, artist; D. Alice C. Dubois, pianist, organist and teacher, of Providence, R. I.; Kate Brewster Comstock, journalist; Delina C. Peckham, vocal teacher; Frederick R. Winant, vocal teacher, and Martin Goudek, Dutch baritone.

"Musicology" is attracting widespread attention and we are receiving daily inquiries from well known people from all over the country. FRANKLIN LAWSON.

Abram Ray Tyler Going to Detroit.

Abram Ray Tyler has accepted the position of professor of organ and theory at the Ganopol School of Music in Detroit. He will also serve as organist of the Temple Beth-El in that city. Mr. Tyler was formerly a member of the faculty of the music department at Beloit (Wis.) College. His successor in that institution will be James Sleeper, a pupil of Mr. Tyler.

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HEMENWAY CHAMBERS,
BOSTON, July 15, 1911.

Among the many ambitious schemes which Katherine Lincoln, the clever young singer and teacher of Boston and New York, has evolved for her coming season's work with her large class of pupils, is the plan of giving her lessons at least once a month in a hall. Miss Lincoln says, and very truly so, that it is most important to hear pupils at a long distance range, and judge them from the viewpoint of the audience as well as from that of the teacher.

The plans of the Boston Symphony Orchestra for next season beginning with the opening concert October 6, call for a total of 118 concerts, which will be the largest number ever given by this orchestra in one year. The list of soloists comprises all the greatest artists that will be in America during the winter, thus making the outlook for its thirty-first season a most brilliant one in every way.

Evelyn Fletcher-Copp, just returned from a most successful lecture tour through the cities of Rochester, Troy, Syracuse and Albany, N. Y., as well as Toronto and Hamilton, Canada, found a class of eighteen teachers already assembled and many more expected shortly, for the opening of her summer normal course on July 5.

With no less than five artists, including such names as Emma Eames, Emmy Destinn, Carmen Melis, Zina Brozia and Lucille Marcel to take the part of Tosca in Puccini's opera of like name at the Boston Opera House next season, the musical public of this city can certainly not complain of lack of variety.

From Maine, the State beloved of singers, comes news of Charles and Arthur Hackett, who are resting after their strenuous season, at Peak's Island, Casco Bay.

An interesting piano recital given by the pupils of Paula Mueller on the evening of July 3 at Steinert Hall, reflected creditably upon teacher and pupils alike.

That Europe is not the mecca of all opera singers during the summer months is proven by the fact that Maria Claessens of the Boston Opera Company has purchased a farm near Medway, Mass., and is perfectly happy there amid such rural delights as raising chickens and vegetables.

Owing to the extreme heat of the atmosphere, the music of the "sad sea waves" has made the most universal appeal during the past week, hence—there is nothing more to say.

LATER BOSTON NEWS.

16 MOORE STREET,
WINTHROP, MASS., July 17, 1911.

The dates of Mrs. Hall McAllister's summer series of three musicales given at prominent North Shore homes has finally been made public. These will be held on July 21, August 4 and August 18 at the homes of Mrs. Henry F. Sears, Mrs. Gardiner M. Lane and Mrs. Lucius M. Sargent and include an attractive list of artists comprising, among others, Anne Roberts, mezzo soprano, of the Boston Opera Company; Reinald Werrenrath, baritone; George Harris, Jr., tenor, and Sigismond Stojowski, pianist.

From far off Vancouver, British Columbia, comes news of Frederick W. Waterman, baritone, of Boston, who is spending the summer at Seattle, Washington, and at the same time arranging for a series of recitals to be given in conjunction with Lulu Jones Downing, the Chicago composer, at various cities along the coast. Mr. Waterman has already appeared in a private recital at Seattle with great success.

Josephine Knight, soprano, has but just closed her busy season with an appearance as soloist at the annual Saengerfest of the German Societies of New England in

Pawtucket, R. I., July 2. With a long list of festival and other dates all through May and June in addition to her active winter season, Miss Knight has earned her right to some rest and recreation, which she intends spending in Maine.

The first of the daily concerts given throughout the months of July and August at the Bar Harbor Swimming Club by Boston Symphony players under the direction of Gustav Strube, took place on July 11.

Music for the masses and classes alike are offered by Creator and his band at the American League Park every night including Sunday. The season opened Monday, July 17.

Hess and Hanson at Donges Bay.

The accompanying picture was taken by Mrs. Louis Frank, at Donges Bay, on Lake Michigan, where she gave a picnic in honor of Ludwig Hess, the German lieder-



HERMANN A. ZEITZ, M. H. HANSON, LUDWIG HESS AND DR. LOUIS FRANK.

singer, and his manager, M. H. Hanson. Reading from left to right, are: Hermann A. Zeitz, one of the directors of the National Saengerfest at Milwaukee; Manager M. H. Hanson, Ludwig Hess and Dr. Louis Frank.

Minneapolis School of Music.

The date for the closing recital to be given by the vocal pupils of William H. Pontius, of the Minneapolis School of Music, has been set for July 21. The following pupils will participate: Marie Steinhauer, soprano; Florence Fredeen, soprano; Mabel Simpson, contralto; Mary Brown, contralto; Ruby Walker, soprano; Gladys Thomas, contralto; Muriel Haydon, soprano; Mrs. Ernest W. Simpson, contralto; Helen Guilie, soprano. They will have the assistance of Myrtle Pangborne, violinist, pupil of Jean Koch, head of the violin department.

Wilma Anderson-Gilman, pianist, and Jean Koch, violinist, of the faculty of the Minneapolis School of Music, gave a recital in the Agricultural Hall of the University of Minnesota Tuesday morning, July 11, before a large audience of students and members of the faculty. Mrs. Gilman played the concert arabesque on themes of the "Blue Danube Waltz" by Schultz-Evler, and Mr. Koch played Rubinstein's sonata in D.

To meet the constantly growing demands of the Minneapolis School of Music, Oratory and Dramatic Art, eight new teachers have been added to the already large staff for the season of 1911-12. Mrs. G. W. Critten, contralto, now in Europe taking advanced work with George Henschel and Dubois, is a new acquisition for the vocal department. Mrs. Critten was a pupil of D. A. Clippinger, of Chicago; Blanche Kendall, pianist, will return

from the Leipsic Conservatory in August, where she has been a pupil of Herr Teichmueller for the past three years; Norma Williams, violinist, was a pupil of Anton Wittek, in Berlin, at present the concertmaster of the Boston Symphony Orchestra. Oscar Koch is a well known cellist of Germany, and will arrive in time to begin his work with the school at the opening of the fall term in September, as head of the violoncello department. Mabel Jackson, violinist, a pupil of William McPhail; Katherine Pearson, pianist, a former pupil and graduate of the school; Harriet Hetland, reader, pupil of Mr. and Mrs. Charles M. Holt, of the dramatic art department, and graduate of the school, and Alta Churchill, teacher of rhetoric and English, graduate of the University of Minnesota, are among the added teachers. Negotiations are pending for one more teacher for the piano department, and will be duly announced in these columns.

Sixteen of the summer class pupils of Mr. and Mrs. Charles M. Holt appeared in four one act plays at the school hall last Tuesday evening. Following is the program:

"THE CHASE."

A Comedy in One Act.

Bertha Vanderwade Beulah Barnes
Fannie Alliston Clara Draper
Christine Vanderwade Mary Bray
Lady Emma Fitzhugh Julia Johnson
Susan Mabel Semling
Scene—A small parlor in Christine Vanderwade's house.

"SIX CUPS OF CHOCOLATE."

A Comedy in One Act.

Miss Adelaide Von Lindon Edith Padden
Miss Marion Lee Julia Johnson
Miss Dorothy Green Mabel Semling
Miss Hester Beacon Laura Remund
Miss Beatrix Van Courtland Ethel Quikert
Miss Jeannette Durand Beulah Barnes
Scene—A college town in New England. Time—Early spring.

"ALL ON ACCOUNT OF AN ACTOR."

Farce in One Act.

Adelaide Clara Draper
Eunice Mary Bray
Lucile Ethel Quikert
Aunt Ellen Blanche Malchow
Mary, the maid Edith Padden
Mrs. Hepzibah Green Laura Remund
Scene—Parlor in a country hotel.

"MR. BOB."

Comedy in Two Acts.

Philip Royson Earl Hunt
Robert Brown Arthur Jones
Jenkins, the butler Wesley Johnston
Rebecca Luke, a maiden lady Sara Marshall
Katherine Rogers, her niece Mabel Anderson
Marion Bryant, Kitty's friend Agnes Webster
Patty, the maid Lorenzo Wellin
Scene—Breakfast room at Aunt Rebecca's.

MONTREAL OPERA SEASON.

The second year's announcements of the Montreal Opera Company promise a season of twelve weeks' duration, beginning Monday, November 6, 1911, and ending Saturday, January 27, 1912. There will be five performances of opera each week, Monday, Tuesday, Thursday, Friday and Saturday evenings, and a matinee concert by the opera orchestra on Saturday afternoon. As the directors plan to make the Montreal opera a Canadian national undertaking almost entirely, they have arranged an itinerary to include the cities of Quebec, January 29-February 3; Ottawa, February 5-10; Toronto, February 12-24, and Winnipeg, February 29-March 13, which the company will visit at the close of its regular season in Montreal. The repertory is to be selected from the following list of operas:

In French—"Carmen," Bizet; "Louise," Charpentier; "Lakmé," Delibes; "Faust," "Roméo et Juliette," Gounod; "Le Chemineau," Leroux; "La Navarraise," "Manon," "Werther," "Le Jongleur de Notre Dame," Massenet; "Madame Chrysantheme," Messager; "L'Ancêtre," Saint-Saëns; "Mignon," Thomas.

In Italian—"Cavalleria Rusticana," Mascagni; "Chopin," Orefice; "Bohème," "Madama Butterfly," "Manon Lescaut," "Tosca," Puccini; "Il Barbiere di Siviglia," Rossini; "Rigoletto," Verdi; "Il Segreto di Suzanna," Wolf-Ferrari.

The singers engaged for the season include: Sopranos—Frances Alda, Béatrice Bowman, Léa Choiseul, Fely Dercyne, Esther Ferrabini and Alice Michot. Mezzo sopranos—Yvonne Courao, Olga Pawloska and Simone Rivière. Tenors—Edmond Clément, Ugo Colombini, Michel Darial, Paul Sterlin and Constantine Strosco. Baritones—Hugh Allan, George Bonafé, Mario Marti, François Nicoletti and Bruce Wainman. Basses—Paul Cargue, Natale Cervi, Albert Huberty and George Panneton.

The widespread significance of this operatic undertaking, under the direction of Lieut.-Col. F. S. Meighen, president; Albert Clerk-Jeannotte, director-general, and C. O. Lamontagne, business manager, may be seen from the plans.

Convention of National Association of Organists.

Meetings to Be Held in Ocean Grove the First Ten Days in August.

The National Association of Organists will hold the fourth annual convention at the Ocean Grove Auditorium during the first ten days in August. Among the special features to command attention are the sessions devoted to joint consideration of leading questions with representatives of other interests and professions with which the organist comes into contact in his work. For example, the day devoted to a conference with organ builders to which the various firms are invited to send representatives, and where opinions on both sides may be freely expressed and discussed.

Again, the sessions devoted to "Church Problems" where the clergymen of all denominations are invited to join with the organists in earnest efforts toward devising ways of rendering more effective their combined labors.

Clarence Eddy will give a series of recitals on the big organ, which with the other concerts and the convention itself, coupled with the opportunity of spending the vacation period at the seashore, makes a strong combination of inducements.

The program as far as completed at the time of going to press, stands as follows:

- TUESDAY, AUGUST 1.**
- 10.30 a. m.—Convention called to order.
Addresses of Welcome.
Hon. T. Frank Appleby, Mayor of Asbury Park.
Rev. A. E. Ballard, D.D.,
President of the Ocean Grove Association.
- Response.
Mark Andrews, first vice-president of N. A. O.
President's Annual Address.
Homer N. Bartlett.
- 2 p. m.—"The Past and Future of the National Association."
Tali Esen Morgan, National Superintendent.
Appointments of Committees on Nominations, Resolutions, Outing, Banquet.
Reports of State presidents, showing the growth of the movement all over the country.
- 3.15 p. m.—Organ concert
Clarence Eddy.
- 8 p. m.—Opening reception to the delegates.
- WEDNESDAY, AUGUST 2—CONFERENCE WITH ORGAN BUILDERS.**
- 9 a. m.—"The Standardization of the Console."
Ernest M. Skinner, of Boston.
Representatives of many organ building firms will participate in the discussions of various phases of their work.
- Themes—
Orchestral Tone Color.
Mechanical Accessories.
The Echo Organ.
The Architect and the Organ Loft.
Placing of Organ and Console.
Concrete Swell Boxes.
- 2 p. m.—"Organ Stop Nomenclature."
Philip James, of New York.
"The Concert Organ of Tomorrow."
- 3.15 p. m.—Organ concert.
Clarence Eddy.
- 8 p. m.—Artists' concert.
- THURSDAY, AUGUST 3.**
- 9 a. m.—Report of the Nominating Committee.
Election of Officers.
"The Organ as a Concert Instrument."
Clarence Eddy.
"Program Building for the Masses."
J. J. McClellan, organist of the Salt Lake Tabernacle.
- Subjects for Discussion—
The Free Recital.
The Organ in Halls, Public and Semi-Public.
The Organ Combined with Other Instruments.
The Organ in Hotel and Theater.
- 2 p. m.—"Organ Tuning and Repairs."
Herbert Brown.
Of the Austin Organ Company, Hartford, Conn.
A demonstration of methods to which the organist may resort in an emergency.
- 3.15 p. m.—Organ concert.
- FRIDAY, AUGUST 4—CONFERENCE WITH THE CLERGY.**
- "The High Calling of the Organist and His Relations with the Minister."
Orwin Allison Morse, of Sioux City, Ia.
"The Organist, His Spiritual Views and What Constitutes Sacred Music."
Frederick Schlieder.
- Subjects for discussion—
Congregational Singing.
Selection of Hymns.
Use of the Amen.
- 2 p. m.—"The Mission of the Gospel Hymn."
Grant Colfax Tullar, of New York.
"The Hymn Tune."
Charles T. Ives, of Montclair.
"Some Substitutes for Gospel Hymns."
Abram Ray Tyler, of Detroit, Mich.
Late Professor of Music at Beloit College, Beloit, Wis.
- 3.15 p. m.—Organ concert.
Mark Andrews.
- SATURDAY, AUGUST 5—BUSINESS SESSION.**
- 9 a. m.—Announcements.
Reports of Committees on Outing and Banquet.
Partial report of Resolutions Committee.
Adoption of plans for extending the work of the association through State and local councils, mid-winter district conventions, national press bureau, etc., etc.

- 1 p. m.—Annual convention outing.
3.15 p. m.—Organ concert.
Mark Andrews.
- 8 p. m.—"The Messiah."
Eminent soloists, chorus of 600 and orchestra.
- MONDAY, AUGUST 7—CHURCH PROBLEMS.**
- 9 a. m.—"Some Psychological Aspects of Church Music."
Edmund S. Lorenz,
Author of "Practical Church Music" (Revell, 1909) and
editor of the Choir Journal.
"Church Music, Ancient and Modern."
W. D. Armstrong, of Alton, Ill.
"The Volunteer Choir."
Henri W. Parquer, of Tremont Temple, New York City.
"English Diction in Singing."
- Themes—
The Anthem and Its Future.
Improvisation.
The Quartet Choir.
The Paid Chorus.
The Vested Choir.
Voice Training in the Choir.
- 2 p. m.—"The Music Committee, Its Mission."
Rafael Navarro.
"The Organist and His Relations with the Music Committee as
Candidate and Incumbent."
Five-minute discussions.
- 3.15 p. m.—Organ concert.
8 p. m.—Artists' concert.
Madame Olitzka,
Of the Chicago Grand Opera Company, and supporting artists.
- TUESDAY, AUGUST 8.**
- 9 a. m.—"Organ Music, Past, Present and Future."
"The Development of the Organ."
Henry S. Fry, of Philadelphia.
Registration.
J. Warren Andrews, of New York.
- 2 p. m.—The Organ in the Church Service.
Preludes and Interludes.
Anthem Accompaniment.
Transcriptions.
The Organ in Rehearsal.
Shall Accompaniments to Sacred Solos and Anthems Be Written Especially for the Organ?
- 3.15 p. m.—Organ concert.
- WEDNESDAY, AUGUST 9—ETHICAL CONFERENCE.**
- 9 a. m.—"The Organist among His Fellows."
"The Fraternity of Musicians."
Dr. J. Christopher Marks, of New York.
"The Trend toward Organization among Musicians."
Nicholas de Vore, of Brooklyn.
Musicians Club of New York.
American Guild of Organists.
St. Wilfred's Club.
Bohemian Club of New York.
The Bohemians of California.
American Guild of Violinists.
- 2 p. m.—The Standing of the Organists among Other Branches of the Musical Profession.
The Organist and His Leisure.
The Organist in His Relation to the Community.
- 3.15 p. m.—Organ concert.
Mark Andrews.
- 8 p. m.—Artists' concert.
- THURSDAY, AUGUST 10.**
- 9 a. m.—"The Musical World."
Tali Esen Morgan.
Final report of the Committee on Resolutions.
Unfinished business.
- 3.15 p. m.—Organ concert.
Mark Andrews.
- 2 p. m.—Closing banquet.
A continuous round of good fellowship.
The convention headquarters will be in the Auditorium and visitors should register there as soon as possible after arrival. A bus

takes you from the Asbury Park railroad station to the Auditorium or to any part of Ocean Grove for ten cents. Advance inquiries concerning hotel accommodations will receive attention if addressed to the National Association of Organists, Auditorium, Ocean Grove, N. J.

The officers of the association are: President, Homer N. Bartlett; vice-presidents, Mark Andrews and Will C. MacFarlane; secretary, Clarence Reynolds; national superintendent, Tali Esen Morgan.

Executive Committee—Dr. J. Christopher Marks, chairman; Nicholas de Vore, secretary; Frederick Schlieder, Charles S. Verbury, Walter N. Waters, Chester H. Beebe, Dr. S. N. Penfield, Edmund Jaques, Rafael Navarro, and J. C. Ungerer.

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LEIPSIK, June 26, 1911.

"Tannhäuser" on June 11 proved a disappointment as far as the guest was concerned. Ejnar Forchhammer, from Frankfurt, was Tannhäuser, and we all felt that our own Urlus would have been eminently more pleasing in every way. The Leipzig daily papers, making obvious efforts to manufacture a reason for the Forchhammer engagement here, dwelt extensively upon his acting, but to judge by the reception he received, the public, the best critic, decided otherwise. The quality of his voice was dry and he forced the tones always, his vibrato being light and small, while his intonation frequently became false. Fr. Marx, who has genuine talent for the Wagner roles, was decidedly impressive as Elizabeth. Her voice is even in quality, of sympathetic timbre and much resonance; she

is also artistic, in the best sense of that much abused word. The orchestra under Proft's baton was satisfactory as usual, but a better reading of the overture has been heard here.

Monday, June 12, the greatly anticipated performance of "Traviata," with Frieda Hempel as Violetta, was greeted by a sold out house and hundreds of disappointed would be ticket buyers were turned from the doors. Fr. Hempel proved that she knows perfectly how to handle her voice and the music she sings.

"Lohengrin," the fourth number of our Wagner cycle, took place Tuesday, June 13, with Urlus as Lohengrin, Fr. Marx as Elsa, Herr Soomer as Telramund and Fr. Färber as Ortrud. Urlus was in exceptionally good form and an impressive presentation was the result. Fr. Marx was a pleasing Elsa, and Fr. Färber exhibited hitherto



"ELEKTRA" AS GIVEN AT MALMO, SWEDEN.

unobserved powers of voice and action that on this occasion placed her upon the same level as the other singers, which is saying much. Soomer was, as usual here, greeted with enthusiasm. Pollak once more proved himself to be a superb conductor.

Wednesday, June 14, "Fra Diavolo" received a satisfactory performance at the hands of Herr Jäger as Diavolo, Herr Kase as Lord Rookburn, Fr. Schlager as Pamela, and Fr. Fladnitzer as Zerline. Dr. Loewenfeld was regisseur, and Proft conducted.

Aline Landen was presented recently with the silver medal for art and learning by the city of Weimar. The artist sang Elektra twice at the Weimar Court Theater with much success.

The only concert of the week was given Saturday, June 17, in the Zoological Gardens by the Leipzig Männerchor. Under Gustav Wohlgenuth's quiet, almost reflective leadership the chorus attested to its perfect choral discipline. The clear enunciation, fine shading effects, resonance and beauty of ensemble tone and characteristic delivery make the hearing of this combination a real and great artistic treat. The public attested enthusiastically to its apprecia-

tion of the results achieved by this organization and not less so by the Leipzig Vocal Quartet (the ladies, Fritzsche and Grundman, the gentlemen, Liegenbach and Gelbe). This chorus has important engagements for the latter part of June at Hannover, Bremen, Norderney and other cities.

Conductor Hans Winderstein, of the Leipzig Philharmonic Orchestra, has received an offer to make his organization the festival orchestra for the first German-Austrian Musikfest, to be held in Bohemia in May of next year. The acceptance of the offer awaits the permission of the Ducal Government in Darmstadt, from which the orchestra receives its appointment as Kurorchestra in Bad Nauheim.

Jacques Urlus, of the Leipzig Opera, has been engaged to sing Siegmund at the Bayreuth Festival of this year. R. S.

LATER LEIPSIK NEWS.

LEIPSIK, July 5, 1911.

At the Leipzig City Opera the June Wagner cycle continued with a notable production of "Tristan and Isolde." Frau Ruche-Endorf gave a strong and natural portrayal of the heroine. Urlus as Tristan was not up to his usual form as a surprising and disappointing stolidity appeared in his action, and his voice exhibited a tremolo which had the undesirable effect of blurring his enunciation. His customary vitality and enthusiasm of action were quite lacking. This evening was the occasion of the first Leipzig appearance of Herr Buers as King Mark who possesses a big voice of good quality, not always, however, under absolute control, and excellent histrionic ability combined with fine stage presence. The other members of the cast were very satisfactory and special mention of Fräulein Färber as Brangäne is necessary.

"Rheingold" was decidedly unpropitious. Conductor Pollak exhibited in this, as indeed throughout the whole series, an irritating tendency to drag the tempi. Herr Buers as Wotan did not fulfil the expectations aroused by his first appearance. Fräulein Marx as Freia was the one shining light of the performance.

Happily the "Rheingold" production proved false as an indicator of the quality to be expected in the following evenings of the "Ring." Herr Soomer was an excellent Wotan. As Siegmund, Urlus, who, as has been announced, is engaged to sing this role at Bayreuth, proved that the honor was justly conferred. All traces of his former indisposition had vanished, his voice rose in its old power and gloriousness and dramatically he was as usual the distinguished artist. The next evening, as Siegfried, he strengthened this good impression. As Sieglinde Fräulein Marx was splendid. She is on all occasions an artistic treat, her every action being governed by the rules of grace and good taste, and her voice is one of singular beauty. As Gutrune in "Götterdämmerung" she maintained consistently her high standard of performance. Frau Ruche-Endorf's Brünhilde was eminently impressive and appealing throughout. As the Forest Bird Fräulein Merrem once more showed to advantage her light, sweet, flexible soprano. Fräulein Urbaczek as Fricka was not always convincing as to action and not very satisfactory as to voice. At the close of the "Ring" there was tremendous enthusiasm and the singers were obliged to return again and again in response to the calls.

The operatic week of June 25 opened with a guest performance of "The Huguenots," with Heinz Arensen from Posen as Raoul. This gentleman has a tenor of great range and clarity; the tone is pure, sympathetic, resonant and free from tremolo, but on this occasion was frequently marred by a decided nasal quality in the upper head notes. Histrionically he was excellent, and in contrast with the stilted and unnatural deportment of many stage people his presence is admirable, testifying to innate refinement. As Marguerite, Fräulein Eicholz was satisfactory.

On Thursday, June 29, Walter Soomer appeared for the last time in Leipzig as Hans Sachs, and on Friday, June 30, Humperdinck's "Hänsel and Gretel," with Aline Sanden as Hänsel and Fräulein Fladnitzer as Gretel, was greeted by a crowded house.

The week at the opera closed with a performance of "Carmen," with Fräulein Sanden in the title role, Herr Hedtmund as Don Jose, and as the Toreador, Herr Klinghammer. Herr Hedtmund was inadequate vocally, and his delivery of the role lacked totally in the qualities which make for artistic or even pleasing results. Histrionically he was good, though the final scene was not impressive. Much has been written in these columns of

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Sanden's Carmen. It can be placed unquestionably upon the same plane as her conceptions of Salome and Elektra.

The last Friday evening program given by the students of the Conservatorium of Musik was as follows:

Sonata for piano and violin, op. 24, F major.....Beethoven
Frau. E. Schneider and Herr Zuleger.
Concert for piano, A minor, first movement.....J. N. Hummel
(With orchestra accompaniment.)
Herr Nordmann.
Romance from Das Nachtlager aus Granada.....C. Kreutzer
R. Wagner.
Concerto for cello, D minor, first movement.....J. Klengel
Herr Lestwich.
Concerto for violin, No. 7, A minor.....P. Rode
Arno Schmidt.
Sonata for piano and cello, F major.....R. Strauss
Herr Fischhaut and Herr Stutschewsky.
Concerto for piano, E minor, second and third movements...Chopin
Frau. R. Burstein
(With orchestra accompaniment).
R. S.

Later Minneapolis and St. Paul News.

TWIN CITIES, July 15, 1911.

It is of interest to the friends of Raymond F. Shryock, the well known violinist, to know that he has returned from Europe, where he has spent the past two years studying in Berlin and Prague. He has accepted a position in the first violin section of the Minneapolis Symphony Orchestra for the coming season.

Eleanor Poehler leaves Monday morning to spend a month at Tuxedo Inn, Lake Pokegama, Minn.

Dean Fletcher is spending the summer on the Pacific Coast.

William Mentor Crosse is giving a series of lectures in Rochester and other towns in the southern part of the State.

Frank L. Bibb, the gifted young pianist and composer, has instituted a series of Monday evening musicales at his home on Girard avenue south, that are being enjoyed by many of the musicians of the cities. On these evenings, which are charmingly informal, there are always programs of more or less definite character; last week a Schumann program was given, when Mr. Bibb played the "Papillons" and "Carnival"; Mr. Bibb and Mrs. J. W. Hoyt performed the variations for two pianos, and Eleanor Poehler sang four Schumann songs. In the near future there will be Grieg and MacDowell evenings and an evening of the classics. The performance of Mr. Bibb's songs, a number of which are soon to come from the publisher, has aroused a good deal of interest. They are works of decided originality and worth, and several singers are planning to include them in their next season's repertory.

Ednah Hall returned this week from Lake Benton, where she has been spending the past month.

MARY ALLEN.

Saenger's Royal "Bon Voyage."

As THE MUSICAL COURIER stated last week, Oscar Saenger sailed for Europe, July 8, on the steamer Duca d'Aosta bound for Genoa. A number of friends were at the pier to wish Mr. Saenger "bon voyage." Albert J. Weber, so well known to many musical artists, was among the company. The accompanying photograph is a snapshot taken by Mr. Weber. Henri Scott, the operatic basso, one of the group, came on from Philadelphia



OSCAR SAENGER, ALBERT J. WEBER AND HENRI SCOTT, just to wish his maestro a happy holiday. Miss Lilly, Mr. Saenger's secretary, arranged the flowers in the Saenger stateroom, as well as the books and other things that contributed to the comfort and pleasure of the journey. From Genoa, Mr. Saenger goes to Milan and then he is to visit Paris and Bayreuth.

Bispham at Summer Chautauquas.

David Bispham has been called from his summer home in Connecticut to appear at the leading Chautauquas in

the Middle West. He begins the tour about August 1, at Bay View, Mich. Other engagements include Chautauquas held in Nebraska, Iowa and Illinois.

Bernstein to Remain East.

Eugene Bernstein, the pianist, has been compelled to abandon his contemplated trip to Spokane, Wash., this summer on account of the great demand for the Eugene Bernstein Trio for the coming season, necessitating the preparation of an extensive repertory.

Frederick Heizer in the West.

Frederick Heizer, the violinist, played recently at concerts with the St. Paul Symphony Orchestra, and last week the artist won new laurels at the meeting of the Iowa State Music Teachers' Convention in Davenport.

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MUSIC IN MUNICH.

MUNICH, July 5, 1911.

The funeral service for Felix Mottl [a detailed description will be found in another column.—Editor] took place this morning. It was very elaborate, and hardly would have pleased Mottl himself, a man of the finest taste and a believer in simplicity.

Ossip Gabrilowitsch now is comfortably settled in his new home in one of the pleasantest suburbs of Munich. The

house itself is a "musical house," having been built by Max Schillings during his residence in Munich. There is a beautiful garden and a splendid, great music room. As Gabrilowitsch said: "Even the laziest musician must work here." He will open his next season by conducting the Konzertverein Orchestra here, and will also give a piano recital in the early fall. During the winter he will conduct a series of concerts here and in Berlin, and will also appear in various cities, including Paris, as a pianist. He is particularly proud of the honor of having been chosen as one of the guest conductors who will alternate in leading the Manchester, England, concerts formerly directed

the Munich Wagner festival performances in August, and after that she will appear as guest in various cities before leaving for America. In New York she will sing all three Brünnhildes in the "Ring," and Isolde, in addition to the roles in which she is already so well known and liked. Madame Morena is particularly proud of her recent success in Rome as Santuzza. It is unusual for a German soprano to receive an ovation in Italy in an Italian role, but so great was her success that, after her first appearance, a fourth was immediately arranged for instead of the three for which she was at first engaged.

The much heralded operetta season at the Künstler Theater began with a performance which certainly fulfilled all the promises which had been made in advance, and that is saying a good deal. The operetta given was Offenbach's "Beautiful Helen." Prof. Max Reinhardt, the best known, most original and most successful stage manager in Germany, who has heretofore devoted his time exclusively to productions on the "legitimate" stage, undertook the management at a salary of \$1,500 a week, and proved himself worth the money. It was something entirely unique in operetta production. In the first place, it was done on the so called "relief stage," on which the scenery is, so to say, reduced to its lowest common denominator, but designed and painted, or rather built (for most of it is plastic), with splendid artistic taste. Then the stage management was worked out on natural lines, particularly the movements of the chorus were well arranged. There were no merry villagers doing heel and toe in a line. And last, but by no means least, the musical part was really musically done. The title role was sung by Fräulein Jeritsa, of the Vienna Volksoper, with whom few operetta prima donnas can compare, excellently supported by Rudolf Ritter, of Vienna, an exceptionally good operetta tenor. The other principal role, King Menelaus, was done by Max Pallenberg, of Vienna, whom I regard as the best comedian on the European operetta stage today, fit to be compared with our best men. The conductor was Zemlinsky, of the Vienna Volksoper, and the orchestra the Munich Tonkünstler Orchestra. The scenery was designed by Ernest Stern, a well known artist. All in all a splendid beginning for the season, full of promise. But then "Beautiful Helen" afforded all who took part the best of material to work on. I am curious to see the next première, "Thermidor," a new operetta by Digby Latouche, which comes on July 14. It will be interesting to see if even Reinhardt's genius can produce so good an effect with Latouche (an Irish composer, who is making his first appearance in the operetta field), as with the classic work of Offenbach.

Ermanno Wolf-Ferrari, the composer of "Secret of Susanne," is hard at work here on the instrumentation of the last two acts of his new opera, "The Jewels of the Madonna." The first production of the opera will take place in German at the beginning of December at the new Kurfürsten Opera in Berlin, and the first production in the original tongue, Italian, in Chicago during January. The composer will make his first trip to America in order to be present at this performance. He will be accompanied by his American wife, formerly Miss Kilian of New York. If anybody thinks that the details of composition are any lighter or more agreeable than other work, he would be disillusioned by learning of Wolf-Ferrari's schedule. The time for completing the orchestration is rather short, and the composer rises every day at five, working until twelve, and then three additional hours in the afternoon, making a ten hour workday. From what I have learned of the opera and what I know of this composer's previous works, I venture to predict great success for the "Jewels of the Madonna." The distribution of the roles for the Chicago production is not yet definitely settled.

Since the unfortunate affair connected with the disbandment of the famous Kaim Orchestra, Munich orchestral affairs have not been what they should have been. Neither of the rival orchestras, the Konzertverein and the Tonkünstler, has been able to make money, and at last an agreement has been arrived at which undoubtedly will redound to the benefit of Munich musical life. On September 30 this year the Tonkünstler Orchestra is to disband. Twenty-four of its members will be taken over by the Konzertverein Orchestra. This orchestra will continue under the excellent leadership of Ferdinand Löwe, of Vienna, and will give its usual series of symphony and popular concerts. With this orchestra as the only one in the field—the Hoforchester is in no sense a competitor—things will undoubtedly get on a better financial and artistic basis.

The Konzertverein Orchestra will give its usual series of summer symphony concerts on off nights during the Wagner-Mozart Festspiel. The symphonies of Beethoven will be given in chronological order, one on each program, and the other works will range from Haydn to

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OSSIP GABRILOWITSCH, MRS. GABRILOWITSCH AND DOG.

by Richter. The snapshot shows Mr. and Mrs. Gabrilowitsch and their dog in an automobile, all three wearing "the smile that won't come off."

At last week's performance of the "Walküre" at the Prinzregenten Theater, Berta Morena appeared in Munich for the first time since her return from America, singing Brünnhilde for the first time in this city, although she has often sung Sieglinde in the same opera here. She met with a genuine ovation and well deserved it, for she has fully recovered her health, and sings and acts better



BERTA MORENA AT CASTLE STEINACH, Near Straubing, Lower Bavaria.

than ever before in her stage career. I called at her pleasant home a day or two afterward and found Madame Morena in best spirits and full of enthusiasm for her coming season in America. She says, indeed, that she owes her recovery from her long illness, which was of a nervous nature, to the kindness and encouragement of her friends in America, who gave her a self confidence which has enabled her to overcome the nervousness that formerly hindered her singing. She will be in America nearly eight months next season, devoting half the time to opera and the other to a long concert tour under the Johnston management. Her next appearances will be in

Liszt and Richard Strauss. The series will begin August 8, and will be directed by Ferdinand Löwe.

Richard Strauss has been secured to take the place of the lamented Mottl as conductor of several of the operas in the coming Mozart Festspiel. It is not yet definitely known who will lead the Wagner operas in Mottl's place. Probably Otto Lohse, the well known Cologne conductor, will direct some of the performances. There is a possibility that Toscanini will be secured for the three productions of "Tristan and Isolde."

Director Otto, of the City Theater of Bremen, was recently here and engaged four pupils of Dr. Felix von Kraus for his next opera season. These are Hermine Deuchler, dramatic soprano; Victoria Neuner, alto; August Glogerger, tenor, and Max Schöttl, baritone. The two men have already been heard in small roles at the local Opera.

Rumor has it that Leon Rosenheck, of Vienna, for the last year second solo repetitor of the Royal Opera, will be promoted to be one of the conductors at that institution. The Opera, as well as Herr Rosenheck, is to be congratulated. He is a splendid musician, and has won his way to the post by hard work.

The well known New York manager, Gustave Amberg, has bought the American rights for Reinhardt's production of "Beautiful Helen," which is reviewed in this letter.

H. O. OSGOOD.

Heinrich Meyn Recital.

July 12, Heinrich Meyn, the favorite baritone, gave a musicale at the residence of Mr. and Mrs. William Bunker at Ridgefield, Conn. This was his program:

Zigeunerlied	.....Dvorák
Ein kleiner Lied	.....Bungert
Der Salamander	.....Brahms
Der Hidalgo	.....Schumann
J'ai perdu celle	.....Old French
Chanson à boire	.....Old French
Entendez vous	.....Old French
Il neige	.....Bemberg
Dearest	.....Homer
The Last Leaf	.....Homer
Banjo Song	.....Homer
Rolling Down to Rio	.....German

Mr. Meyn is to repeat this program in a number of places this summer.

Schenck's Wagner Night.

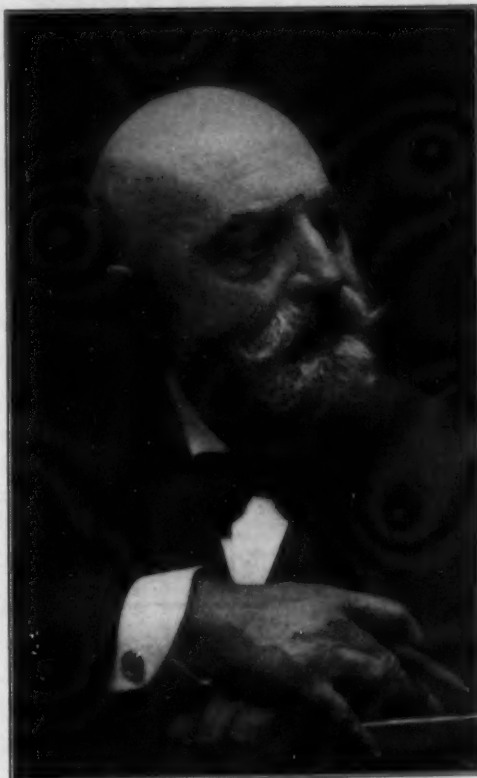
The second of the special Thursday night programs given by Elliott Schenck's Orchestra on the roof of the Century Theater, Central Park West and Sixty-second street, included the "Kaiser Marsch," "Dreams," Elizabeth's aria from "Tannhäuser," sung by Lillian Concord Jonason, Siegmund's love song from "Die Walküre," and the prelude to "Lohengrin." The large and enthusiastic audience present gave emphatic evidence of the increasing popularity of these excellent summer evening entertainments.

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Norfolk Music Festival.

The seventeenth annual music festival given by Miss Eldridge for the benefit of the Norfolk Home Missionary Society, will take place at the Congregational Church in Norfolk, Conn., on the evening of July 26. Among the soloists taking part in this concert, which is given under the direction of Carl Rabold, are: Corinne Rider-Kelsey, soprano; Minnie Welch Edmund, soprano; Christine Miller, contralto; Flora Hardie, contralto; Claude Cunningham, baritone; Thomas H. Thomas, tenor; Donald A. Chalmers, bass; Gaston M. Dethier, organist, and Edouard Dethier, violinist.

Successful Wager Swayne Pianists.

Wager Swayne, who in past seasons has found it next to impossible to take a holiday of any appreciable duration, is this year more closely occupied with teaching than ever before. He simply has "no time" to leave Paris, being engaged from morn till night with the musical work he loves so well. His pupils quite fill his time and he has a good-sized waiting list of others who would like to begin lessons with him. Truly—there is no success like success!

At a recent concert of the Touche Orchestra (one of the regular series of that organization), Georgia Richardson, considered by many one of Mr. Swayne's most brilliant pupils, had the honor of being the soloist of the evening when she performed the Liszt E flat concerto with brilliant success and amid rapturous applause. Miss Richardson also played at a reunion of art students, her selections being: "Canzonetta," "à la bien aimée" both by Schütt, staccato etude of Rubinstein, and the rhapsody No. 10, of Liszt, after which she enjoyed a splendid ovation showered upon her by the young enthusiasts. Among other very talented and successful pupils of Mr. Swayne heard here this season are: Marie Meek, from Omaha. This young lady played at a concert of the International Musical Union, creating a favorable impression with a nocturne of Chopin, a Sinding "Marche" and the "Caprice Espagnole," by Moszkowski. Miss Meek also took part in a Students' atelier concert, where she performed Paderewski's "Thème Varié" and a three-part group by Glinka-Balakirew, Sinding and Chopin. Cecil W. Berryman, also from Omaha, won great success at a recent concert of the Students' Atelier Reunions, when he played a Gluck-Brahms "Gavotte," "Douce Tristesse," by Schnabel, and a "Czardas," by MacDowell, followed by an etude of Saint-Saëns. Elizabeth Simpson, a fair Californian from San Francisco, is another successful exponent of Wager Swayne's teaching, giving proof thereof at a Students' atelier concert by her rendition of a Brahms "Intermezzo" (op. 117), "Scherzo" (op. 39) of Chopin, and later, the rhapsody No. XII of Liszt.

D. H.

Sarto at Stony Brook.

Andre Sarto, the New York baritone, is spending his vacation at Stony Brook, L. I. July 4 he took part in a program at the Stony Brook Auditorium, and on July 9 he sang at the Allenhurst Club, his contributions being the prologue from "Pagliacci," "Invictus" (Huhn), "Will-o'-the-Wisp" (Spross), and the bass part in the "Faust" trio. The club orchestra played the accompaniments. Mr. Sarto was in his usual good voice and sang with verve and opulence of tone, delighting the large number of fashionable people who had assembled for the occasion.

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WASHINGTON, D. C., July 15, 1911.

One of the most successful pupils' recitals of this season was given June 23 in the Grace Adams Piano Studio, Thirteenth street, by Miss Adams' pupils, assisted by Bertie Thompson, soprano, and William Nes, violinist. Chopin, Paderewski, Schubert, Schumann and other selections were rendered in good style by Katharine Evans, Lucile Abbey, Mabel Hubbard and Marcia Trouland, while Miss Thompson's excellent voice was heard to advantage in Liza Lehmann's group of "Bird Songs," which were enthusiastically received. Master Nes displayed an artistic temperament. Miss Adams' school will reopen in the fall with quite a large class enrolled.

A singer who is much talked of lately is Purcell Veazie, choirmaster of St. Stephen's Episcopal Church. His baritone voice is of beautiful quality, and he sings with full understanding of the meaning of the text of his songs, a thing not always done.

Eveline Hawley will soon sail for Italy to study for the next few months. She has lately sung for some of the leading musicians of New York, receiving most flattering encouragement for artistic success. Edward Hines, tenor, will probably join Mr. and Mrs. Hawley in Italy, where he is well known in the prominent studios.

DICK ROOT.

MUSIC IN OMAHA

OMAHA, Neb., July 15, 1911.

Effa Ellis, of the Effa Ellis Illustrated Music School, attended the New York Music Teachers' Association, in Buffalo, June 27-29, and attracted wide attention to her ingenious system of "keyboard harmony." Miss Ellis has just returned, as Buffalo was but one of many points covered by a highly profitable Eastern trip.

A change in soloists at the First Baptist Church brings together the following quartet for the approaching season: Louise Jansen-Wylie, soprano; Ruth Ganson, contralto; H. J. Bach, tenor, and E. E. Gray, basso. Margaret Boulter will continue as organist and director.

Max Landow and family have gone to Deep Haven, Minn., to spend several months, and will be joined in the near future by Sigmund Landsberg.

Blanche Sorenson is making plans for a series of concerts during the coming season, but has made no definite announcements as yet.

EVELYN HOPPER.

Schumann-Heink Sings at Steamer Concert.

Madame Schumann-Heink was the "star" at the concert given aboard the Hamburg-American line steamer Blücher, July 1. The famous contralto sang an aria from "Mignon"; "The Rosary," by Nevin; "Frühlingszeit," by Becker, and at the close Bizet's "Agnus Dei," with violin obligato played by Albert Ebel, and Max Druse at the organ. Piano numbers were played by Doris Adele Geyer, Blanche da Costa Beerman, Kathleen O'Donnell, Mrs. A. N. Strouse, Mrs. H. J. Eder and Count Eugen Kinsky. Besides playing a piano duet with Miss Geyer, Madame da Costa Beerman sang two groups of songs for soprano. "Where Blossoms Grow," by Gertrude Sans Souci, a charming song, was received with marked favor. Miss Geyer and Count Kinsky played the piano accompaniments. Arthur Claassen, conductor of the New York Liederkrantz and the Brooklyn Arion, officiated as musical director of the concert, which was for the benefit of the Seamen's Homes at Hoboken and Hamburg.

Adele Krueger at Asbury Park.

Adele Krueger, the soprano, has been engaged as soloist with Arthur Pryor's Band, now playing at Asbury

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Park. Madame Krueger will sing with the band at a gala concert in the large auditorium Saturday evening, July 22.

George Harris, Jr.'s, Success in Buffalo.

The young American tenor, George Harris, Jr., made his Buffalo debut, June 27, when he sang at the artists' concert at the New York State Music Teachers' Convention. In reviewing his work the Buffalo Express of June 28 stated:

"The one artist on last night's list who has not before yesterday been heard in this city was Mr. Harris, an American, who made a most favorable impression. His voice is one of lovely quality, absolutely even through its entire range. It is not a big voice, but such is its purity and carrying power that it filled Convention Hall without the slightest apparent effort on the part of the singer. In addition to the fine quality and ease of emission, Mr. Harris has beautiful diction and a simplicity of style altogether delightful. He sang arias from "Faust" and "Lohengrin" and some songs of novelty and distinct merit. He is a young singer who has voice, temperament and brains, who has already accomplished much, and whose endowments promise still greater things."

OBITUARY

George Gardner Rockwood.

Widely known as a photographer of artistic attainments, George Gardner Rockwood, who died at Lakeville, Conn., July 10, numbered many well known musicians among his clientele of famous people. Born in Troy, N. Y., in 1832, Mr. Rockwood took up the business of photography in 1853, and opened his New York studio in partnership with Col. Elihu Rockwood, his brother, four years later. Being thoroughly equipped in all ways to meet his patrons on their social and educational footing, he made a success from the very start. Besides his interest in business, Mr. Rockwood was a successful writer and lecturer, while as additional outlet for his many sided nature, he held the post of music director in one of the New York churches for a number of years.

Clara L. Shaffer.

Clara Louise Shaffer, a singer, died suddenly at Newburg, N. Y., July 13. Miss Shaffer was formerly connected with the musical faculty of the Westminster College of Music at New Wilmington, Pa.

Josef Neydhart.

The Bavarian court singer emeritus, Josef Neydhart, died in Vienna, June 28, in his fifty-eighth year. He sang in Vienna, Munich, Prague and other cities and was known as a lyric tenor. Recently he had been devoting himself to vocal instruction, chiefly voice placing. His only daughter, Lola Toskani-Neydhart, is a talented operetta singer.

Mahler's Peculiar Personality.

"So imposing was Gustav Mahler's character," says Felix Salten, "that his personality became popular in Vienna before his work and his real worth. People on the street knew him; and the populace, which knew nothing about him but his name, read his fame and his significance in his face. All looked after him, as they used to look after Brahms when he passed by bareheaded, and of whom, too, they knew nothing; or as they used to look after Anton Bruckner, when he came along in his invariable black clothes loosely enclosing his large body. Thus they stared after Mahler when he crossed the street with his stumbling gait, lingering a moment and then hurrying on, as if he forgot himself every now and then and had to recollect that he was walking. People looked at him and smiled. But he knew not that these people were there, that they smiled, or that they recognized him. Probably he for his part seldom realized consciously that he was famous; he went through life entirely immersed in his art and his work. It is only the small souls that know anything about people and about being famous. It is their compensation for not sharing the holy ecstasy which filled Mahler. And they enjoy their experiences; but he had no such enjoyment of fame and of being stared at by the multitude. He consumed himself in the fire of his creative activity and died prematurely."—New York Evening Post.

Ginsberg to Sing at Century Theater.

Giacomo Ginsburg, the New York baritone, will appear at the Century Theater Roof Garden, Sixty-second street and Central Park, West, New York, this (Wednesday) evening as soloist with Elliot Schenck's Orchestra.

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